

D.No. B 3517

AND Rs.2/-
FOREIGN Sh.4/6

filmindia

FEBRUARY 1949



LIBRARY

THE MUSEUM
OF MODERN ART

Received:

Hindustan Chitra
PRESENTS

KISHORE SAHU & RAMOLA

in

SAWAN AYA RE

NOW READY TO REGALE MILLIONS

Produced & Directed by:

KISHORE SAHU

Studio S. M. Pandey

UNDER PRODUCTION

MJHIM

ONAWALA

DUSTAN CHITRA - CENTRAL AVENUE CHEMBUR, (BOMBAY.)

MADHUBAN'S SURAJMUKHI

49's MUSICAL-MASTERPIECE !

STARRING

REHANA,★ PRAN,★ SAPRU,★ V. H. DESAI,★
MUMTAZ ALI,★ RAM SINGH★ & DURGA KHOTE★

Music

C. RAMCHANDRA

Direction

K. AMARNATH

Written By

CHAUDHARY

Producer

L. PRASHAD



**LILY COTTAGE, CHOWPATTY,
BOMBAY**

Territorial Rights &

Geeta Pictures

6, Madan Street

Calcutta

for

BENGAL

Indraprastha Pictures

Chandni Chowk

Delhi

for

U. P. DELHI. E. PUNJAB

Mahaluxmi Film Distributors

Exhibition Road

Patna

for

BIHAR (only)

Sansar Movietone Ltd.
PRESENTS



MUMTAZ Shanti

Premkant

Sapru

आहुति
आने
अनोखी कुरबानी

Ranjit Kumari

ANUTI OR ANOKHI QURBANI

Cuckoo

Produced by L. SHANKER

Directed by KUL BHUSHAN

Distributors for East Punjab:- SAJDEH KHANNA & CO. Amritsar.

For other territories please write to:- SANSAR MOVIE TONE LTD.

139, Famous Cine Building, Haines Road, Mahaluxmi, Bombay.

OUR NEXT

INTEZAR

Written & Directed by:- L. SHANKER

ATHKHELIAN

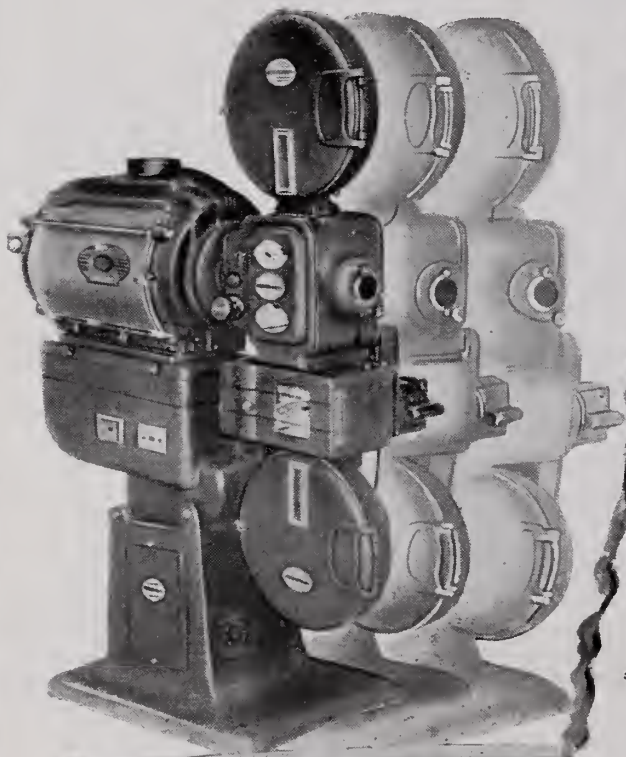
Written & Directed by:- KUL BHUSHAN.

"Your Chief Engineer Mr. Babu Rao along with his assistants completed the installation on the 30th ultimo. The Rupabani cinema opened its doors to the public at 2-30 P.M. on 31/12/48 with Triple Motiograph Mirrophonic Sound and a new Bengali film "SAMAPIKA" with tremendous success. Both light and Sound are satisfactory and the public are highly satisfied."

Please accept our hearty congratulations.

Yours faithfully,
For THE SCREEN CORPORATION (1938) LTD.,

(Sd.) M. Ghosh
Jt. Mg. Director.



Now

RUPABANI

(CALCUTTA)

REOPENS

With

**TRIPLE MIRROPHONIC
EQUIPMENT**



C-3.

INDIAN POSTS AND TELEGRAPHS DEPARTMENT.

Received here at *[Signature]* No. *[Signature]*

X NIL CALCUTTA SB 3 13 SOUNDHEAD BOMBAY

= TRIPLE MOTIOGRAPH INSTALLED AT RUPABANI GRAND SUCCESS

CONGRATULATIONS

= RUPBANI =

To,
International Talkie Equipment Co.,
17 New Queen's Road,
Bombay 4.



INTERNATIONAL TALKIE EQUIPMENT CO., LTD..

17, NEW QUEEN'S ROAD, BOMBAY 4.

Phone: 20892.

Telegram: "SOUNDHEAD"

NEW YORK:
57, William Street,
NEW YORK, 5, N. Y.

MADRAS:
18, Mount Road.,
MADRAS 2.

DELHI:
Chandni Chowk.
DELHI.

LONDON
21, Wormwood Street,
LONDON, E.C. 2.

CALCUTTA
12, Dalhousie Square (East
CALCUTTA.

SUBSCRIPTION RATES

The annual subscription, for 12 issues of "filmindia", from any month is :

INLAND Rs. 24/-
FOREIGN: Shillings 50/-

Subscription is accepted only for a collective period of 12 months and not for a smaller period.

Subscription money should be remitted only by Money Order or by Postal Order but not by cheques. V. P. P.s will not be sent.

filmindia

PROPRIETORS

FILMINDIA PUBLICATIONS LTD.

55, SIR PHIROZESHAH MEHTA ROAD, FORT, BOMBAY

Telephone : 26752

Editor: BABURAO PATEL

ADVERTISEMENT RATES:

The advertisement rates are as follows :

	Per Insertion
Full Page Inside	Rs. 400
Half Page Inside	Rs. 210
$\frac{1}{4}$ Page inside	Rs. 120
$\frac{1}{8}$ Page inside	Rs. 150
2nd & 3rd Cover	Rs. 500
4th Cover	Rs. 600
1st Cover	Rs. 1,000

The cost of the advertisement should be submitted in advance with the order. The advertisement will be subject to the terms and conditions of our usual contract.

Vol. XV.

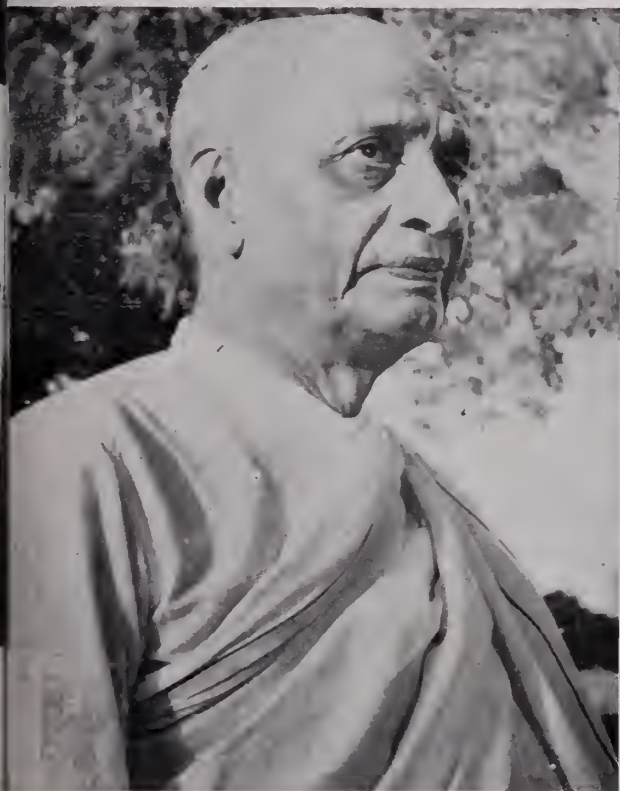
FEBRUARY 1949

No. 2.

To Irritate Sardar Vallabhbhai!

Our two film boys, Badami and Bhavnani, who have taken up the none-too-easy burden of producing newsreels and documentaries for the Ministry of Information and Broadcasting are completely lost in the unholy tangle of the red-tape in New Delhi.

Since August 1948, the month in which both took to their duties as active producers of newsreels and documentaries, they have been kept busy shooting brown-coloured correspondence between Bombay and New Delhi praying for one sanction or another from a pin to a broomstick. By the time the sanction for the pin arrives, the need for it is over and a broomstick is badly needed.



There is an unusual snapshot of the world's best map-maker since King Ramchandra of Ayodhya. Worshipped with love and fear, Sardar Vallabhbhai Patel, strong and silent, is the only practical statesman left in the country now.

These boys who have been used to working hard in sun and rain as film directors all their life are now tied to office desks drafting the never-ending letters of request instead of going out and actually producing some useful films.

And yet during the last 5 months, in spite of the New Delhi red-tape strangling them every minute, whenever they found the noose sufficiently loose, Badami and Bhavnani have slipped out and produced a few newsreels and documentaries which could not be shown because the "patriotic" exhibitors in the country would not show them by paying a small weekly hire.

Bhavnani has done a good job of "Operation Kashmir", though this documentary is a trifle too long, but by the time this film actually arrived on the screen, due to lack of co-operation from the exhibitors, the operators in Kashmir returned home for a well-earned rest. This film which has bits of political propaganda cannot therefore be shown any longer without prejudicing the inter-dominion talks of settlement over Kashmir.

Likewise Badami has made a beautiful newsreel of Sardar Vallabhbhai's visit to Sewagram and quite a few other topical newsreels but all of them are worthless today because these reels could not be exhibited in time and their news value has since evaporated.

The Films Division was established in April 1948 with an annual budget grant of Rs. 33 lakhs. Months were wasted in advertising different posts and after engaging Badami and Bhavnani in August the technical staff was actually employed in November. A lot of equipment has either been purchased or ordered and very recently the premises of Ambalal Patel at Walkeshwar have been taken up by the Ministry on a monthly rental of Rs. 7000/-. That works out at Rs. 84,000/- per year merely in rental for office premises without a studio, laboratory, editing rooms etc. Calculating a conservative return of 6% per annum on building investment Ambalal's building is now worth 14 lakhs.

For half of that amount, the Government of India could have built the most up-to-date studio, laboratory, editing room and offices all within 6 months and all this property would have belonged to our people, instead of helping Ambalal Patel to turn his extravagance into a profitable investment.

After patronizing Ambalal Patel in this manner, the Ministry of Information has once again advertised

The Magic Power of

MOTION PICTURES

Business men and industrialists find DeVry 16 mm motion picture Projectors invaluable for training purposes and to promote sales.

For accurate demonstrations in auditoriums, operating theatres and hospitals, DeVry 16 mm Projectors present the ideal medium.

The importance of visual education is being increasingly recognized by schools and colleges, and DeVry 16 mm Projectors are unrivalled as teaching aids.

DeVry 16 mm Projectors are playing a vitally important part in nation building activities sponsored by government departments and rural uplift societies.

**YOUR BEST
BUY IS
DEVRY**

DeVry 16 mm sound-on-film projector with separate 25 watt amplifier and 12" Speaker:
Price Rs. 3,370/-



EXCLUSIVE DISTRIBUTORS IN INDIA

ELECTRONICS LIMITED
CONNAUGHT PLACE, NEW DELHI

Telegrams : " GLOBERADCO " Telephone : 7248

DISTRIBUTORS:

Bengal, Bihar, Assam & Orissa:
Eastern United Provinces:
Agra Division:
Rajputana:
Bombay, Kathiawar & Cutch

M/s. Radio Supply Stores, 3, Dalhousie Square, Calcutta.
Mr. Hira Lall, 34, Lalbagh Road, Lucknow.
M/s. Central Radio & Sound Corporation, Pertabpura, Agra.
M/s. Tara Chand Vijay Kumar, Ajmer Road, Jaipur.
M/s. International Radio Co., "Malabar View," Chowpatty Sea Face, Bombay.

times of India 4th Jan. 1948) for; 17,700 square feet office accommodation, one sound stage for film production 50 ft x 100 ft. one dubbing theatre 24 ft. x 50 ft. one projection theatre 25 ft x 50 ft. and 12 film vaults 10 ft. x 9 ft.

If all these items are still required by the Films Division of the Ministry of Information, what the hell are we paying Rs. 7000/- a month to Ambalal for?

Because Sardar Vallabhbhai Patel is at the head of the Ministry, must we call all this waste of public money a virtue of necessity?

Due to his long life of self-denial and self-imposed misery if Sardar Vallabhbhai has forgotten the art of making the rupee go a long way, he can certainly take a few tips from his own son Dahyabhai who is a leading commercial magnate and knows well the intricate economics of the rupee market.

Considering the present mess in the Films Division of the Ministry, the first year's budget of Rs. 33 lakhs actually threatens to be a total loss, unless some of the equipment so far purchased and the skill acquired by Badami and Bhavnani in conducting brown-coloured correspondence with New Delhi secretaries can be reckoned as an addition to our national assets.

It is really amusing to observe that Indians who could find a million faults with the bureaucratic inefficiency during the British regime cannot see their own faults now and seem satisfied in keeping alive the doubtful heritage of the British mess with the same tangled red-tape with clumsy white-capism as an additional disfigurement of our new freedom.

We all venerate the services of Sardar Vallabhbhai Patel to the nation. In him we have our greatest statesman of the day. But if he is too old and ill to be tied down to a desk which needs twelve hours of hard and arduous work, can't we name him as Bhishma, the patriarch of our nation, and run to him in our hour of need for advice and guidance?

We are a nation of poor people and we cannot afford to waste even a single rupee for in doing so we deprive someone of his two hungry meals. Even Sardar Vallabhbhai Patel, with all our veneration for him, cannot be allowed to waste our money on inefficiency, indecision or clumsy management.

Whether Sardar Vallabhbhai likes it or not, let us frankly tell him that the Films Division in Bombay is being run in an inefficient, indecisive and clumsy manner with the result that almost all the public funds spent so far have been wasted. By next March the bill will mount up to 33 lakhs.

It is common knowledge that our popular leaders do not like criticism. It is also known that in their self-righteous wisdom, many of them do not even like suggestions. Nevertheless, we risk their displeasure, in our young nation's interest, and give below some suggestions:

1. The producers of documentaries and newsreels, Badami and Bhavnani or whoever else in future, should be given wide discretion to produce subjects without interference from the chair bugs in New Delhi. These pro-



Well-groomed and dignified, Parveen gives a good portrayal in "Chandni Raat" produced by Taj Mahal Productions.

ducers should be made to do active production work and not tied down to the desk to shoot out brown-coloured correspondence.

2. To get round the Finance Department's clumsy and ever delaying red-tape, a duly authorized finance officer should be attached to the Films Division with powers to sanction day to day production expenses so that the producers do not have to run for petty sanctions every minute and waste valuable time for which the people are paying.

3. A comprehensive policy of the Films Division of the Ministry should be once for all decided on high ministerial level and a written document of directives mentioning all items of production, distribution and exhibition should be in the hands of the producers and the administrator.

4. The exhibition of newsreels and documentaries produced by the Films Division should be immediately made compulsory all over India and their tariff of weekly hires fixed in proportion to their cost of production. The exhibitors, who have made blackmarket millions, must be made to contribute their bit to the nation's educational effort. There is no other choice in a free country.

5. As the films Division is going to be a permanent feature of our Ministry, there is no sense in hiring out Ambalal Patel's premises at Rs. 7,000/- per month without even full facilities and wasting people's money to

IMPORTANT RCA INSTALLATIONS

now being completed

BOMBAY AREA: **Eros**
Edward
Liberty
Dawlat
Super, Surat
New Prakash, Surat
Mohan, Surat
Ashok, Ahmedabad
Saraswati, Ahmedabad
Prince, Baroda

CALCUTTA AREA: **Paradise**
Avenue
Nishat
Jyoti
Krishna
Chaya

DELHI AREA: **Minerva**
Khanna
Novelty, Agra
Bharat, Agra
Malwa Picture
Palace, Patiala

MADRAS AREA: **Broadway**
Maharani
Rajah, Coimbatore
Lighthouse, Coimbatore
Super, Bangalore
Geeta, Bangalore
Shreeram, Rajapalayam
New Talkie Picture
Palace, Nellore.
Jyoti Talkies, Trichy
Wellington, Trichy
Seetharama Vilas
Talkies, Berhampur.



PHOTOPHONE EQUIPMENTS LIMITED

(AFFILIATED WITH RADIO CORPORATION OF AMERICA)
Main Office: 8, MARINE LINES, BOMBAY
Sales and Service Office: 332, Sandhurst Bridge, BOMBAY.

DISTRIBUTORS:

Delhi, U. P., & East Punjab:

CINEFONES (DELHI) LTD.

Behind Imperial Bank of India, Chandni Chowk, Delhi

Bengal, Bihar, Orissa and Assam:

GENERAL RADIO & APPLIANCES LTD., (formerly Fazalbhoy Ltd.)

10, Old Court House Street, Calcutta.

South India:

GENERAL RADIO & APPLIANCES LTD., (Formerly Fazalbhoy Ltd.)

1/18, Mount Road, Madras 2.



Back to the screen again, Sitara plays the lead in "Lekh", a social theme of Liberty Art Productions.

make only Ambalal Patel richer than he is now. The Government must either build their own studios and place premises on a permanent basis or requisition the famous Cine Laboratory & Studios at Mahaluxmi and buy up the whole organization by getting the price of the same assessed by Government experts. The Famous Studios were originally built by Mr. Shiraz Ali Hakim with the help and co-operation of the Government of India who placed at his disposal cement, steel, bricks and equipment so that the premises and equipment could ultimately be used for the purposes of producing Government films. The present Marwari owners—Rungtas—have no moral right to turn these beautiful studios into a commercial proposition considering that the material and equipment used in these studios were obtained with Government sanction in times of great scarcity and at the expense of other public institutions. These studios should be acquired straightaway and made the central organization of the Films Division of the Ministry. There is no need to blush in doing this, seeing that these studios will be used for our national activities in producing educational films.

Under no circumstances should any premises be hired as within ten years the amount of hire paid will exceed the cost of outright purchase at present.

6. A special secretary of the Ministry, efficient of course, should be placed in charge of the Films Division in Bombay to eliminate all useless correspondence with

New Delhi. This secretary should be made directly responsible to the ministry.

7. All foreign newsreels at present shown in India, for which our Indian exhibitors pay most willingly so far, should be stopped and a part of their footage containing items of educational and national importance to our people should be incorporated in our own weekly issues. This can be done either by purchasing such footage outright or by mutual exchange by giving footage of our own news items for foreign exhibition.

8. All national functions like the A.I.C.C. Sessions, Gandhi Jayanti celebrations, Government House parties etc., should be exclusively photographed by the Films Division and no other professional or trade photographers be allowed to shoot such events for commercial purposes. Amateur photo enthusiasts, however, may be allowed this privilege provided they give an undertaking not to exploit any footage commercially or sell it to any one else but to the Films Division if required.

9. All foreign cameramen should be stopped from photographing any national event. Any footage of such events intended to be sent overseas should pass only through the Films Division. This will stop the foreigners from slandering our people.

We have a number of other suggestions to make but we stop here for want of space and wait to see what actual results the frown on Sardar Vallabhbhai's face yields in the immediate future. That man doesn't smile even for charity.



Bimla Devi is wondering what that guy of a director means in "Kamal", a social story of Hind Kamal Pictures.

ANNOUNCEMENT

INDIAN SCREEN'S 2 TOP MOST ARTISTES

Golden voiced

Queen of Emotions

SURAIYA & KAMINI KAUSHAL

Coming together for the first time to greet you

IN

JAGAT PICTURES'

Latest Musical Drama

“SHAIR”

“SHAIR”

with

DEV ANAND—AGA—VEENA KOHLI

SULOCHANA (Sr.) Cuckoo and many others

Songs

SHAKIL BADAYUNI

Cinematography

HARDEEP

Music

GHULAM MOHAMAD

Story & Direction

CHAWLA

For Particulars:—

JAGAT PICTURES,

10, USHAKIRAN, opp. C. C. I.
BOMBAY.

OUR NEXT

BEDIL & BABUJI



Bombay Calling



This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

NATIONAL BOARD OF CENSORS :

The news that the Government of India have armed themselves with powers to centralize film censorship has a view to achieve uniformity of censorship has come none too soon. We have been asking for this for the last 15 years and though we did not expect much from our erstwhile foreign rulers, our only regret is that it took 17 months of our independence and no end of dissuasion and propaganda for our own ministers to realize the pressing need of this measure.

So far the different provincial ministers have been exercising their autonomous powers with almost vindictive individualism and we have often seen the disgustingly amusing spectacle of a film, banned in one province for substantial reasons of its being anti-social, running in other provinces with impunity carrying its load of crime, sex perversions and other anti-social aspects of life.

At least in the field of films not much of co-ordination in common ideals was found among the different provinces and the cunning film producers took full ad-

vantage of this defect in the different Congress administrations in India. The distributors of foreign pictures particularly preferred to get their pictures censored in Calcutta for some mysterious reasons and kept clear of the Bombay Board of Film Censors which had become too alert and watchful to suit the designs of these foreign distributors.

We suggest that the new centralized organization for censoring films should be named "The National Board of Censors" and located in Bombay. The following suggestions we hope will be useful in the formation and working of the new Board of Censors:

1. Bombay, being the largest centre of indigenous motion picture production and the main port for importing foreign films remains the only convenient place for all producers and distributors including those from Madras and Calcutta.

2. The present Code of Production as adopted by the Government of Bombay should be made more comprehensive to include cultural censorship of films suited to our future national ideals and past religious and cultural traditions.

3. The Board should engage competent examiners having excellent knowledge of the following languages: English, Hindustani, Tamil, Marathi, Gujarati, Telugu, Kanarese, Bengali and Punjabi. At least two examiners in each language are necessary, till such time as pictures in provincial languages are being produced.

4. The Board should stop gradually the production of films in India in any other language except in Hindustani to harness fully the medium of the film for spreading the national language.

5. The Board should consist of at least 20 honorary members each knowing at least two languages and each member should be paid at least Rs. 30 per film examined by the full Board or its Sub-Committee members.

6. A precise procedure of censorship of films from their primary censorship by the permanent examiners to the stage of examination by the full Board should be laid down, so that the producers know what is expected of them. A final appeal should lie with a minister of State specially empowered to give an executive decision in the event of the full Board's decision not being acceptable either to the producer or to the people.

7. The members of the Board should be appointed for a period of 5 years and given a special training in evaluating pictures from all possible angles. Occasional lectures by well-known film critics or the latest literature on films and their social values can be immensely useful to broaden the outlook of the members of the Board. The selection of merely highly educated persons is not enough for censoring films. Film censorship needs specialized talent. As we have said before: "Censoring



Gay and graceful, Cuckoo provides some dancing entertainment in "Aahuti" or "Anokhi Qurbani" produced by Sansar Movietone Ltd.

**MADHUKAR
PICTURES**

present



**NIGAR SHYAM
GOPE MANGLA** and **YAKUB**

BAZAR

बाज़ार



Directed by
K. AMARNATH
produced by
M. R. NAVALKAR



D.D. NEROY

Coming shortly to your favourite Theatre !

BOMBAY: Hind Film Exchange.
DELHI: Hari Talkies Distributors.
BENGAL: Fine Arts.

C. P. C. I.: Jamnadas & Co.
SOUTH: Fire Films, Bangalore.
SIND: Films De Luxe.

For Other Territories Contact:

MADHUKAR PICTURES,
BANDRA, BOMBAY.

tion pictures is like holding the world in one eye and the picture in the other and weighing both accurately the balance of current social values". It is a difficult task to censor films and an indiscriminate selection of members will only serve to defeat the main purpose of censoring.

8. The National Board of Censors should censor not only films but also stage plays and other performances for the entertainment of people, including the vile "Ram Leelas" which often present a distorted version of our religious and spiritual heritage.

9. To maintain a competent board of censors the Government will need funds. To meet this demand, the necessary censorship fees per picture should be Rs. 1,000. Producers and distributors who earn lakhs on pictures sometimes as much as Rs. 30 lakhs on a single picture—can certainly afford to pay Rs. 1,000 per picture for competent censorship.

In case of a picture having to be seen, because of controversial contents, by the full Board, the producer or distributor should be made to pay the honorarium payable to the members for censoring the picture. This procedure will also reduce the number of frivolous objections by the producers and the full Board may not have to be assembled unnecessarily.

10. To determine the final shape of the National Code of Production, the procedure of censorship and the organization of the National Board of Censors, a small committee of three members may be immediately appointed to collect evidence in Bombay, Madras and Calcutta from representatives of producers, distributors, exhibitors and film critics and a report submitted to the Government within two months. The formation of the Board, its procedure and the composition of the Production Code may be a temporary measure for five years to be revised if necessary at the end of the period.

No Government, however democratic and well-meaning, has a right to thrust a law on the people unless authoritative opinion of the different people affected has been collected and sifted to suit the national ideals.

It is only fair to the producers that a committee as suggested above should be appointed to report the reactions of the trade and other interests before the Government finally impose a national censorship on plays and films.

If the Government of India agree to appoint such a committee, we suggest the name of the Hon. Mr. Kharaj R. Desai, Home Minister to the Government of Bombay, as its chairman, as by personal experience we have found him to be very competent for this brain-testing work of film censorship by virtue of his first-hand knowledge of films and film people.

We are sure that the services of Bombay's Home Minister will not be denied to us for a short period of months to solve this all important problem which affects the lives of millions of people every day.

STOP THESE MURDERS !

Quite a few dirty things that happen in a film studio never see the light of day, because there is a silent conspiracy amongst all studio workers, thrown together in an oily brotherhood for a common breadhunt, not to talk about any ugly incidents which would attract the

attention of the law and ultimately restrain their liberties or embarrass their bread-hunt.

In spite of all the hush-hush precautions taken by the studio owners once in a while we do get reports of rapes, assaults, outrages and accidents which only tend to prove that all is not right and moral in our film studios.

But we wonder how many people know of the infanticides that often take place in our film studios and are passed off as common casualties of film making.

When we see a little six-month or year old baby in a picture, little do we know what that little one has gone through to lend domestic colour to the picture and earn a little for its poor mother.

When a film producer needs a little baby for his scenes, his production manager gets one from the poorest class of people who earn, live and die on the streets, by paying between Rs. 10 and Rs. 20 per working day to the mother. Quite a few of these little babies often arrive with death already lurking in their innocent eyes (poverty is the polite name for this waiting death) and half way through the picture, the little one often lets go its prospective stardom and joins the stars in the heaven. Many an apparently healthy baby has also heaved its last breath on the studio sets to give the film people a little glimpse of real tragedy.

These little deaths are never known to the outside world even though they are virtually so many murders.



Jairaj, our popular actor, plays the lead in "Singhar", a social story directed by J. K. Nanda.

The wombs that carried the little ones are too weak and poor to scream in protest and when they cry the jingle of the producer's silver stifles the mother's wail and sends it back to the womb to light up another poor flame on the pavements of our city.

Why do these little babies die? Here are some of the reasons:

1. The babies that are brought for screen work are children of poverty and as such too ailing and ill-nourished to stand the rigours of film work.

2. The strong electric lights which are required for photographic purposes affect the little ones who have hardly any vitality to endure the strong light.

3. Ailing babies who cry constantly spoil the talkie shots of the producers and are often doped with little opium pills by the mothers who are anxious to earn a few rupees to keep body and soul together. Many babies die of opium poisoning.

4. Film work demands as much effort from a little baby as from an adult and consequently these little mites are handled and manhandled so many times that at the end of the day they are completely exhausted.

5. The film studios are too stuffy and foul to provide healthy environments to a little life which needs fresh air constantly.

6. Neither a nurse nor a doctor is ever kept on the sets to look after the health of the baby. To the poor destiny is the nurse and death their only doctor. Film producers emphasize this tragedy of life by their complete disregard of basic humanitarian responsibilities.

7. Doctors are sometimes called only to certify these baby murders as casual deaths due to natural causes and mothers are compensated for the "accidents" and sent back to their roadside homes with a small load of silver—the price of the dead and dried little faggot of skin and bones.

Watch the film babies closely in the future pictures you see and you will often find the babies changing. Whenever you see a change, remember what we have written.

And yet film work must have babies if our films are to reflect our home life. In England there is a law which does not permit youngsters under fifteen to act for the screen. This law is more often observed in breach than otherwise and as the Home Office realizes the unavoidable requirements of film producers in baby talent, it has now appointed a committee to investigate the whole question thoroughly and frame suitable rules.

A similar law would be a great hardship to the Indian film industry and yet something must be done about these heartless murders of little ones. We cannot allow the producers to go on with this crime any longer. Those little ones must be protected by the State.

We have a few suggestions to make:

1. No child under the age of six should be permitted to work in film studios unless a certificate of its physical fitness has been obtained from a qualified doctor and recorded at the local police station by the producer.

2. A qualified doctor or a nurse must at all times be present on the studio set as long as the film work of the child is being taken.

3. The child must be provided with milk and other

nourishment during its working hours under medical supervision.

4. The child must not be kept inside the studio set for a period longer than half-an-hour at a stretch must be generally kept outside and taken in only for actual shooting.

5. No narcotics such as opium, cocaine etc. should be administered to the child to produce stupor or comatose even by the medical attendant.

6. The child should be kept under the strong electric lights (a close-up usually requires as much as 10,000 candle-power of light and sometimes even more) for a minimum amount of time absolutely necessary for film work. A dummy must be used for general lighting purposes and the same replaced by the child only at the last moment.

Breach or defiance of any of the above conditions should be made a penal offence punishable with imprisonment or fine or both.

As our film producers understand only the letter of the law and nothing less we expect the Government to look into this all-important humanitarian question urgently.

DR. JAYAKAR WASTED HIS EDUCATION ?

"The miracles our saints perform on celluloid are a horrible torture to me. Personally, I would prefer these saints and mythological figures to be left severely alone. All the venerable old celebrities are presented to us as miracle-mongers. Miracles are the least part of their service to humanity. It is enough that we read about these exaggerated fantasies in literature. Supernatural powers attributed to them need not be immortalised on celluloid. What we need for popular education is the spread of rationalism, a faith in human endeavour to rise to its highest. This is denied to us when it is sought to impress our minds with the distance between us, mortals on the one hand and the saints and mythological heroes on the other. If they are represented as an ideal, the less distance you create between them and the votes, the greater is the scope for human aspiration... An emotional people need realistic pictures as a corrective of a national bias. Films must take up their share to root out superstition, explode miracles and help to promote a rational outlook on life's affairs."



Dr. M. R. Jayakar

The above opinion was expressed by the Rt. Hon. Dr. M. R. Jayakar, M.A., LL.B., LL.D., D.C.L., Barrister at Law, Privy Councillor, in the course of an interview "Filmindia" way back in April 1942 wherein he condemned mythological films and pleaded for a rational approach to life on the screen.

But V. Shantaram and Baburao Pai, two "highly educated" film producers of India seem to think otherwise the way they have vomited their protest against the ban, proposed by the Government of Madras, on film actors playing the roles of Hindu Gods and the innumerable crimes featuring of such Gods in mythological films.

While the Government of Madras feel, and rightly so, that the present abuse of Gods and our mythology is having a degenerating effect on the Hindu religion and



Paranorama plays the lead in "Lachhi", a social theme of Kuldip Pictures.

But our people are losing veneration for our ancient gods of worship, the great Shantaram classifies even his "Lachhi", the social story of a modern saint, as a mythological subject and claims to have done full justice to the mythological characters presented in "Tukaram". Shantaram, of course, is not expected to know the correct meaning of the word "mythology" and that is how "Lachhi" seems to have acquired a mythological status.

While Baburao Pai of Famous Pictures describes the ministers of the Madras Government as "the modern counterparts of Mahomed of Gazni" and "idol breakers on the screen", he questions the right of the Government to step outside the mandate of the electorate and stop the people from producing their own versions of Hindu gods. Baburao Pai seems to labour under the delusion that the film producers have voted the different Congress ministries into power.

But what amuses us most is that these two film producers, Shantaram and Pai, are wiser than the Rt. Hon. M. R. Jayakar, M.A., LL.B., LL.D., D.C.L. Bar-at-law, C. M. C. Councillor. Why the hell did Dr. Jayakar spend that time getting those degrees if these little film producers can be wiser than him?

YOU'LL HARDLY BELIEVE—

That according to Actress Kamini Kaushal you can put "heaven" into your "heaven-made" marriage by varying ways of making love. Why not open a class and teach us some of these "ways", and thus give us a little taste of heaven too?

That Actress Kamini Kaushal says that this method of putting heaven into marriage is hard and "not for the shallow and the ignorant". We admit her being very

"deep and enlightened" but then how do the "shallow and ignorant" get heaven?

That Actress Begum Para regrets that though princes and college students have tried to woo her, they did not put any warmth in their wooing and it all proved in vain. That's a hint to our romantic boys. Next time they should carry the burning torch in their hand in the Olympiad manner and then Para won't complain of want of warmth.

That film actress Protima Das Gupta fancies a world of women without men in which there will be no prostitution. How will the prostitutes live then?

That in Actress Protima's world of women "there will be no infection". That means there will be no infection either. How will those women cure rheumatism in the legs and sciatica in the hips? I am all worried about these ladies.

That wherever film actress Snehaprabha goes only Chinamen seem to fall in love with her. Even the Chinese waiters give her a free meal saying: "We like you very much". That's because of Snehaprabha's funny nose. It probably looks Chinese. How unfortunate!

That according to our long-nosed actress Veera, her husband pays a compliment to her sex and to her in person by defending womanhood. Why drag the entire womanhood to justify one woman?

That according to our long-nosed actress Veera, her husband can make the woman he loves feel just like a queen. But queens are not known for any traditions in womanhood. Is that why Veeraswamy's previous queen went to Pakistan?

That according to our long-nosed actress Veera, her husband is "a man who refuses to be bored". He needs that divine patience now after Neena's departure, even though Islam gives four chances all at once.

That Rehana, the window-woman from "Khidki", feels rather uncomfortable with our little Yashodhara Kathju in the same picture. Educated girls should make it a little easier for our Rehanas of the screen.

That while our politicians were busy stopping the shooting war between Pakistan and India on the eve of the New Year, Actor Rehman started another one with Kuldip Singh at the Ritz in Bombay. That means more work to the U.N.O.

That many Muslims in India still emphasize their loyalty to the State in this strange manner and create plenty of goodwill for their fellowmen.

That Protima Das Gupta has been completely out-classed these days by the light-eyed Nigar Sultana who also wears slacks and goes one better by lending the masculine gender to her speech.

That the one place which Protima Dasgupta failed to storm was Minister Morarji's office in spite of the "Sadhu" banning "Jharna" for misrepresenting village life. The slacks probably gave the minister a wrong impression.

That after her shortly expected baby, Veena will be once again on the screen to earn a new living as the old one is in the safe custody of her affectionate brother. Al Nasir will also be signed up to prove his loyalty as the husband.

And Now—

ASPI'S Superb Offering—
SIPAHIIYA
A TALE OF LAUGHTER & TEARS
★ LOVE & WAR
and MUSIC BY: C. RAMCHANDRA
Directed By **ASPI**

Look at the cast
★ MADHUBALA ★
★ YAKUB ★ HUSH BANU ★
★ AGHA & CUCKOO ★

MOZELLE EXHIBITS

Contact: **ASPI PRODUCTIONS, FAMOUS CINE LAB. MAHALAXMI.**

That both Al Nasir and Veena do need film contracts badly after their long holiday in Pakistan. The snag is that the new baby will acquire the Indian nationality if born in Bombay. That is putting Islam in peril all over again.

That the ever charming Mumtaz Shanti, who is now middle-aged, has named her little "munna", Sikandar. She gives Walli Saheb a right to produce Sikandar, the "Munna", without Prithviraj.

That Producer Roop K. Shorey who learnt some production tricks in Hollywood within a week is reported to be training Meena these days to make her the Rita Hayworth of India.

That film actresses go to the race-course these days to pose for snapshots in community groups to prove that they are birds of same feather, in case people mistake them for others.

That film actress Kamini Kaushal takes her screen to the races and the horses shy and lose their wits. That's why we have been having so many flukes.

That some one mistook Kamini Kaushal for a fisherman and wanted to know whether she had come to sell or back horses. We congratulate Filmistan's Chuni on his clever idea of advertising "Nadiya-ke-par". A basket of live fish would have, however, added more realism.



Usha looks sad and wistful in "Kamal", a social drama of Hind Kamal Pictures, directed by Mr. Suryakumar.

That if attracting attention by looking odd and unusual in the public is the sole aim of our film actresses, we must admit that some of the film actresses succeed admirably in doing so on the race course. If they could only hear what people talk and think of our film industry!

That Suraiya now wants to start her own production company and collect all the profits herself instead of making all the money for the different producers. Producers seem to have heard of these plans and they threaten to sign her up for the next thirty years, along with her granny. Because granny is a part of Suraiya's box-office. It seems to be a case of two negatives making one positive.

That Director Nanda has become wise in shouting these days the way he exercises his lungs only on Durgabai, Jairaj, Singh and others leaving alone Suraiya and Madhu Bala. It seems to be a matter of more contracts! Or isn't it?

That Suraiya doesn't eat even a chocolate on the sets for fear that her "chocolate charm" might fade away and instead eats "kabobs" made by granny. It is a precaution all little people take to prolong life. Nargis, however, doesn't care a damn whether it is chocolate or charcoal as long as it tastes sweet.

That Manu, the magician, lost a great opportunity of opening his Liberty Cinema during Rajaji's visit to Bombay. That would have put the royal seal on that pile of cement and steel and made it legitimate.

That a new "Ramayan" has been written recently by Mohanlal Dave and Vijoo Bhatt and now there is no further need of worshipping Ram and Sita as our deities because all their godliness has been squeezed out of the new version.

That V. Shantaram brother of V. Kashinath in turn brother of V. Avadhoot is also going to give us a new version of Shiva's life after which Lord Shiva will look superfluous in the Trinity. Why not put the three V's together and give us a new trinity?

That after reading the January issue of "filmindia", Chandulal Shah refused to remain the president of the producers but because that would give undue importance to Baburao Patel the producers did not accept his resignation. Chandulal re-accepted the post after some "diplomatic" language.

That Pandit Indra goes about like a wounded dog these days after reading the report of Chandulal Seth's performance before Minister Morarji. Panditji still maintains that his Seth spoke better Hindustani than the Minister. That's why Panditji is not given the dialogue work of Ranjit. He is still a court poet.

That of all people Producer-director Kishore Sahu, the greatest Hindi author, critic and what not—of course according to himself—thinks that Minister Morarji gave a beautiful Hindustani oration and what that Ranjit chap spoke was all wrong. Now who is to decide between these two scholars?

That Minister Morarji is now guilty of at least one "murder" because of his "No Smoking" order in the cinemas. In Surat a door keeper was sent to heaven with the help of a knife because he took Lady Nicotine from the lips of a paramour.

Filmistan's

**SUMPTUOUS FEAST OF
SCREEN ENTERTAINMENT**

SANWARIYU

**A DELIGHTFUL MUSICAL
MASTERPIECE**

PACKED WITH MIRTH, MELODY AND LAUGH

Starring

**HAFEEZ JEHAN
REHMAN & VEERA**

with

**LEELA MISRA
S. L. PURI
HAROON
HAMID BUTT**

NOW RUNNING AT THE ROXY

Story & Direction

N.A. MANSURI

Lyrics **SANTOSHI**

Music **C. RAMCHANDRA**

SAMADHI

Written & Directed by
RAMESH SAIGAL
STARRING
ASHOK KUMAR

AND THEN AW

SHABNAM

THEY ARE ALL

**AND HERE IS
ANOTHER**

CTRESS

**REPLETE WITH SUPERB
SONGS, MUSIC, DANCES.**

THE STORY OF AN ARTIST'S EMOTIONAL
LIFE OF COMPLICATIONS ARISING FROM
LITTLE MISUNDERSTANDINGS AND
IRONIES OF FATE.



Direction: **NAJAM NAQVI**
Story: **K.A.ABBAS**
Music: **SHYAM SUNDER**



Starring:
**REHANA·PREMADIB
& MEENA**
with
**DAVID
MISRA**

IT'S THE NEXT CHANGE AT NOVELTY

SARGAM

STARRING:
AMINIKAUSHAL·DILIP KUMAR
Directed by:
BIBHUTI MITRA

Directed by:
SANTOSHI

FILMISTAN PICTURES

The Songs from **NEPALI** *are Crisp and Colourful!*
RAMCHANDRA'S *Magical Music means Pleasure beyond Measure*

BOTH COMBINED EVERY SONG A HIT PARADER!

जब मिट्टी ही का बना जिया, फिर किन किनको भर माना है
 जिनसे माने मन नयन मिले, यह तन उनको नज़राना है

जबतक राखीदोंका लहू रंग लता रहेगा
 यह संझा हिंदुस्तानका, लहराता रहेगा
 सदा फहराता रहेगा

फागुन का मसल महीना है, मौसम है अदोला
 फलती बड़ी दुनिया में, काचार है अकेला

HIMALAYA PICTURES
 OFFER



रोटी न किसीको किसी को मोतियांका बेर
 भगवान तेरे राज में अंधेर है अंधेर
 अंधेर है अंधेर

अजी चलता ये गलियां निहार के
 कोई जायेगा तुमको छुरी मार के

आंखें जो लड़ीं उनसे तो, गाड़ी निकल गई
 जाना था हमको ओर कहीं, टिकट बदल गई

वही रहेगी मशाल लोग बदलते रहेंगे
 हम तुम अपनी मंजिल को चलो चढते रहेंगे
 चलो जी..

NAZRANA
 THE SEASON'S TOPMOST MUSICAL ROMANCE

प्यासी हो रह गयीं गिया-मिलन को आँखियाँ रामजी
 क्या सोचके बनाई तुमने दुनिया रामजी

बाग़ापन में दे गये, तुम आँखोंका गहना
 हमसे न छोपा घर के, पीजड़ेमें बन्द रहना
 पर बाँध लो उसे कड़वा

घरती पर अपना राज है, डंडा है आसमान में
 हिंदुस्तानी आज़ाद हैं, आज़ाद हिंदुस्तान में

लिल साफ़ है तो डर नदी सैलार का
 हमको भरोसा है अपने ही प्यार का

एक रातको रुकड़े गये दोनों
 जंजीर से जकड़े गये दोनों

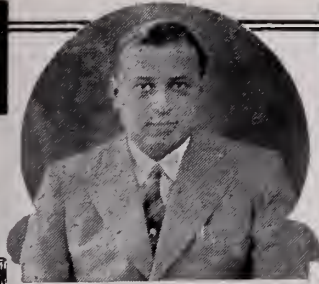
Directed by
JAGDISH PANT

Producers

Lt. Col. Drona Shumshere Jung Bahadur Rana
Gopalsingh Nepali

FOR TERRITORIAL RIGHTS: **HIMALAYA PICTURES**

97/1 GHODBUNDER ROAD, MALAD, BOMBAY.



Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

REKHI (New Delhi)

What did you think of the Statue of Liberty when in erica?

That is the most outraged woman I have seen in the world. Though she symbolizes liberty, equality etc., she has no liberty. Thousands take all kinds of liberties with her during the day and even during the night she has to go to bed with a couple of policemen.

RA RANI (Jullundur)

What happens when a college girl falls in love with arried man or vice versa?

The college looks like a Montessori class to the girl and the home becomes a boarding house to the man.

KRISHNAN POTTY (Trivandrum)

Is it not dangerous for the Sikhs to smoke?

That is why the Sikhs often carry huqqa for fear of the forest catching fire.

SHUKLA (Kanpur)

What happens when a damsel winks at a gentleman?

The gentle man becomes a cave man.

Who rules the world between fools and politicians?

Fools rule the world by electing politicians to misrule it.

IIANTARAM (Coimbatore)

What do you call him who calls that face angelic n even paint cannot hide its wrinkles?

A son.

ZIA (Calcutta)

If you have friendship with a Governor's son, what i you do?

I shall avoid him to save a free copy of "film-india".

MATHUR (Ghaziabad)

How is it that most of the girls are termed as virgins at the age of 35?

It is a courtesy we can't investigate further.

People say bald headed persons are always rich?

Then film actor David ought to be a multimil-lionaire. He is bald beyond redemption.

Do you believe that the modern ladies will ruin the are of India with all their pomp and show?

Ancient women who are considered our cultural ancestors didn't have less of pomp and show. A woman always dresses for the day and our culture is not tied up with a woman's dress.

When does a kiss take the shape of an embrace?

At the Palam aerodrome when Nehrus meet Nehrus.

MRS. B. SOLANKI (Jodhpur)

How is it that Mrs. Vijayalakshmi Pandit still looks so young?

She probably takes her youth from the places where she shops and in doing so gives her worries to the shop keepers.

G. NARASIMHA RAO (Waltair)

Whom do you like more: the full moon or a beautiful woman?

I like the moon. She doesn't scorch you.

GURBACHAN SINGH (Singapore)

What is the Nizam doing nowadays?

Issuing certificates of good conduct to his military rulers.

Why don't you go to the temple every Sunday?

Hindus don't believe in Sunday gods.

What is a language?

Words that have turned a world into ruins and a curse that is denied to animals.



"There", points Rajan Haksar, "is the land of our dreams" in "Chand Sitare" of Ravindra Art Productions. But Manorama doesn't seem to be sure.

G. GOVINDARAJULU (Madura)

What is meant by democracy?

Democracy has different meanings in different climes. It is a dollar dance in America, Marshall Aid in Europe, McArthur in Japan and white-capism in India.

What is the difference between democracy and republic?

A republic is a French muddle while democracy is an American mess.

NAEEM AHMED SIDDIKI (Izatnagar)

Please tell me why I hate England?

You probably do not like Lady Mountbatten.

P. M. R. NAIDU (Masulipatam)

What do you think of our country?

A pasture for Congressmen and prison for the rest.

P. R. NIRULA (Calcutta)

How to demonstrate a perfect kiss?

By delivering it in secrecy.

V. R. ACHARYA (Benares)

Who do you think is our most over-exposed actress?

Almost all. Only gynecologists can see the rest.

SAJINI MIRCHANDANI (Poona)

What is the difference between a mistress and a wife?

The mistress slaves to become a wife while the wife ends by being a mistress.

NARU DESAI (Surat)

What do you think of Lord Mountbatten's tribute to our Premier that he has not met a greater statesman than Pandit Nehru?

It proves that Mountbatten has not travelled much.

R. L. NAGAR (Nabha)

Define capitalism?

The bread of the poor rotting in the reservoirs of the rich.

SHAKUNTALA DEVI (Jodhpur)

What do you think about Sabu, the only Indian actor in America?

A misrepresentation of India—past, present and future. Sabu was recommended by the elephant he used to wash every day.

V. R. BORKER (Bombay)

Why the Rajdanda was given only to Vallabhbhai Patel?

Our princes deserve a golden knock.

V. PRAKASH (New Delhi)

How old are your spirits?

As fresh as your needs.

Why is almost every woman gifted with the art of spending?

To keep the men busy earning.

Women cry and get rid of their mental burden. What should men do?

They shout and make everyone around miserable.

K. MRUTYANJAYA RAO (Calcutta)

What are churches, mosques and temples?

Houses where gods sleep and where human beings make a vain attempt to wake them up.

Once you said, "my wine is white and comes out a cow." Still so?

Unfortunately!

M. RUKMINI (Gudur)

Who is Cuckoo in real life, and why have you soft corner for her?

I don't know who she is but she dances beautifully on the screen. Isn't that enough for a critic?

Why do the producers think Nur Jehan to be a ba still?

They see her baby-teasers and yet don't believe and they say that seeing is believing.

What is the reason for the increase of Gandhi cap after August 1947?

The Gandhi cap is the crown of our rulers and the symbol of power. It lends respectability even a thief.

How are Badami and Bhavnani getting on in their new job?

They are doing their best but they are not getting on. The red-tape is pulling them back.

What are the premises on which you base your statement that Pakistan will turn Communist?

Hunger, idleness, Islam and neighbourhood.

What will happen if men retired and handed over the government to ladies?

The secretariat would have to be built round the ashrams of the men to save time for the ladies rush every time for approval.

What is the best way of investing money?

Buy National Savings Certificates.

Why don't you put on a Gandhi cap?

I haven't the right type of character for it.

Is it not odd that when their armies are fighting war with each other, Nehru and Liaquat Ali should shake hands, dine at the same table and pose for the same photo?

That is politics—a grand game of hypocrisy. They have stopped the fighting now and will start talking.

When should a producer go underground?

When the income tax authorities make tax evasion a criminal offence.

MARRIS NELSON (Agra)

What kind of a person can have no enemies?

Human beings are so wicked that they will dig up even thousand-year old bones and find something in them to slander.

What is the most important event in a man's life?

Marriage! It turns his life inside out.



is romance over the wires in "Neki Aur Badi", a social story of Oriental Pictures featuring Geeta Bali.

ALENDRA S. BAHUGUNA (Dehra Dun)

What would you think of a person of 65 seeing pictures every day?

On way to rejuvenation.

S. VENKATA RAO (Mysore)

When are merit and intelligence considered to be abilities?

When they are not covered by a white cap.

VASUDEVAN NAIR (Puthiyara)

In India, what is the line of demarcation between a lawyer and a politician?

When the lawyer starts searching for glamour and garlands he becomes a politician.

What is a humble opinion?

An apology for an emphatic view point.

Though primarily a student of literature, I read only "Filmindia" from cover to cover. Can you say why?

Because I do all the reading of literature for you.

MADHUSUDAN (Secunderabad)

What would you do if a girl forcibly kisses you?

When some one does that I shall tell you what I did.

AM KUMAR (Lucknow)

When are politicians polite?

Before the elections—they are irresistibly affable.

ARJUN RAJ MEHTA (Jodhpur)

May we know your opinion about the American journalist Louis Fischer and his writings?

Fischer writes to sell and when people do that they change their ideals to suit the times. Fischer is a poor writer. Though he is much boosted in India, he is hardly read in America.

OM PRAKASH (New Delhi)

To what school of religion do you belong (Arya Samajist, Sanatanist, Buddhism etc.)?

I am a Hindu, which means a student of philosophy and not a code book follower.

Would you like to serve on the film censor board?

No. I am a critic who must sit on the fence and watch both the censors and the producers.

N. S. VARMA (Agra)

When do you, Mr. Patel, propose a tour of U. P. so that I may fix up my marriage on those dates to enable you to accept my invitation?

You better get married and get going. I am not a Congress minister to attend weddings of the rich and bend my head before a garland.

KAMTA PRASAD (Kanpur)

What has made once slim girls like Nur Jehan and Kanan Bala look like balloons?

Their intimacy with the dining table.

Was Bapu a God?

Not till God-se lent 'God' from his own name and made him one.

A. N. NARAYANA RAO (Mysore)

Is boxing a human game?

It is brutal above the belt and inhuman below it. And yet they call it a manly sport just as politics is mistaken for patriotism.

Does a woman not know her own mind?

That is what a man imagines and allows the woman to escape punishment for her sins.

No lawyers, no quarrels; no doctors, no diseases; no priests, no superstitious beliefs; no middlemen, no high prices?

No politicians, no nothing.

Is the Taj Mahal Hotel a beauty spot?

From the sea, not in the dining rooms.

What does the Gateway of India indicate?

The history of the British boot—the way it walked in and out.

What is there in Aga Khan's stomach to necessitate an operation?

There are diamonds inside—for the surgeons.

Is there no God in Russia?

There is. His name is Stalin.

A mother-in-law desires her son-in-law to set deserving members of her family on their legs. Is it reasonable?

It is too much price to pay for the pair of legs she gives to the son-in-law.

Does a romantic woman frame her own laws of romance?

Romance is a Bohemian game and has no fixed rules.

Can a woman play with the hearts of two men?

She can provided men have hearts. What we mistake for heart is usually the man's pride.

What is it like when a long separated couple meet together?

Time stops and the world suddenly becomes too crowded.

If one of the pre-historic monsters were to come to life in this modern world, what would happen to it?

It would steal the publicity from our politicians and thus be a victim of our penal laws.

Is it possible to sleep with one eye open as some old ladies are said to do?

If you do that memories of the past become ghosts of the present.

Do you hope to go to heaven?

I refuse to. I shall disqualify myself sufficiently before the final event.

Isn't life more like a great fairy story?

The tales which fairies tell are not tragedies.

D. SURYA PRASAN (Khargpur)

Is the Soviet film industry bigger than the Indian film industry?

No. But it is harnessed for the spread of Communism.

PRITHI PAUL SINGH (Simla)

Where there is a flower, there is a thorn. Why so?

Only in Urdu poetry which smells only of roses and thorns. There are many other flowers besides the rose.

A. S. NAIDU (Secunderabad Dn.)

What are the assets and liabilities left by Mahatma to India?

Freedom is the asset we enjoy while his virtue is a liability we can't meet.

Don't you think that the retention of English as the common language of India would unite India and also enable international contact?

That is what I think, but who am I? We have wiser fools.

Why is the common man losing faith in the Congress nowadays?

Because our Congress rulers have become aristo-brats who cry when they are criticized and lecture when they are garlanded. That is a poor performance for our one-time freedom fighters.

MRS. INDIRA DEVI (Kanpur)

Which is the most precious secret that you harbour in your heart?

It is temperamentally impossible for me to nurse a secret. Even the ulcer which I had I got removed.

What does love mean to Cupid?

A jest for his arrow.

Did you ever show your generosity to any American beggar?

Quite often but even the beggars there need a rupee to smile.

If you again publish that photo of Pandit Indra the fair pages of "filmindia" I will stop reading mag. Please note!

Send me your photo and I'll stop toying with Panditji's.

MRS. M. M. BRIGGS (Anantapur)

When I kiss my husband, he says I sound like a vacuum cleaner. How can I rectify this?

Ask him to kiss you.

After 21 years of married life my husband only recently started flattering me. Is there anything suspicious in this?

Did some relation of yours die recently leaving you money?

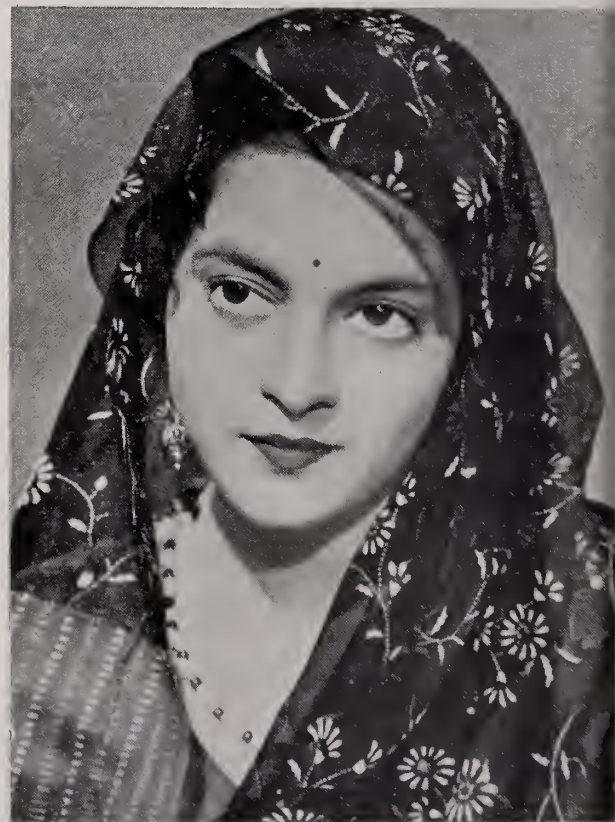
My husband says that you are good looking. I don't agree. Do you?

My wife does. I don't.

N. V. R. SWAMY (Negapatam)

Nowadays our women prefer wearing artificial flowers made of paper. Why?

Paper flowers become natural companions of artificial complexions. Neither have fragrance of their own.



Nalini Desai makes a pleasant reappearance in "Gunjar" a social theme produced by Nalini Films.

SUBBA RAO (Madras)

Do you believe in Ram Rajya?

I don't. It is too antiquated a mode of life with monkeys becoming gods and women roasted in fire. In the present times we use monkeys for rejuvenation and women as bus conductors.

D. DATAR (Sholapur)

Can love be burnt?

Love can be turned to ashes with the fire of jealousy.

S. SANKARA NARAYANAN (New Delhi)

What kind of reception did you get in Hollywood?

Hollywood always gives an extra friendly reception to a critic which, of course, means nothing except good business.

V. NARASIMHAN (Hyderabad Dn.)

Are you a chip of the old block?

My old block is worth millions, the chip hasn't got a chip even.

Did you dash against any divorced actress while in America?

I had to search for a married one.

How do you deal with one who listens to your advice with a smile and never obeys it?

The only man I advise is Pandit Indra and he doesn't know what a smile is. He uses his teeth only for biting.

ANGA KAULGUD (Kolhapur)

You make sense out of nonsense. What is the secret of your art?

Common sense.

MISS DAYA BAIJAL (Kotali)

When is the Kashmir tangle likely to end?

When the gun yields its place to a surgeon's knife.

CHANDRA KUMAR (Meerut)

Why does my father hate to see pictures when he is only forty years old?

Because he has to pay for them.

MISS V. KUMAR (Tellicherry)

Do you believe in women being independent and working for a living or are you an advocate of marriage for women?

Marriage is also working for a living. Men haven't begun feeding the women in bed yet.

MOHINDER SINGH (Nabha)

Sardar Baldev Singh, our Defence Minister, never appears in his martial dress. Why?

Why should he? To a Sikh his beard is all the brass buttons and the khaki.

RAHIM KHAN (Madras)

Is it not a fact that the stage play "Ghaddar" by Bithviraj Kapoor has entirely shaken the outlook of Muslims of India?

Muslims have not seen it to be shaken. The play is a balm to the Hindu mind outraged by the partition of India.



Sulochana Chatterjee plays another popular role in "Ladli", a social story produced by Variety Pictures.

MISS U. CHOWLA (Simla)

What must a girl do when her lover threatens to commit suicide every now and then?

Give him a chance once. The every-now-and-then variety of romantic blackmailers live up to an old age.

ATIB USMANI (Bombay)

Pornography as such is censured by society; but when incorporated in poetry it is not only permitted but positively applauded—even the moralists join in the applause! Why is it so?

The human eye is less tolerant than the ear. The story of the ear is often turned into a tragedy of the eye. That's why people like to hear things but not see them.

P. C. SIDDALINGA RAO (Bangalore)

What tempts educated people to an unsuitable marriage?

The selfish instinct to own a bread-winner and acquire easy security.

What is the difference between a bribe and a commission?

A commission is often a legitimate profit after a deal. A bribe is a temptation in advance.

Are we allowed to kill a national enemy?

The individual has no right to kill. It is a state's privilege.

M. CHANDY ZACHARIAS (Madras)

Why are Indian princes very much interested in horse races?

MILLIONS OF HEARTS BURN WITH DESIRE TO SEE FREE INDIA A GREAT NATION IN THE WORLD VERY SOON — WE WILL HAVE TO IMPROVE OUR PICTURES A GREAT LOT TO SHOW THE WORLD WE ARE GREAT.



Good Time Pictures Ltd.

—a ray of hope for the fading film industry—



assuring you a Good Time in
our greatest human drama ever filmed for the Indian Screen

62, BOMBAY MUTUAL BUILDING, HORNBY ROAD, FORT, BOMBAY.



Nigar Sultana threatens to reach the top very soon. Here she is in "Sunhere Din", a social story produced by Jagat Pictures.

It is a game of vicarious sweating. The horses sweat and the princes get tired.

S. RAMA RAO (Guntur)

Who is more talented: director Shantaram or Kishore Sahu?

Kishore Sahu is more versatile and enterprising. He is learning and improving every day. Shantaram has stopped learning. He wants to teach now but there is nothing he can teach after his recent pictures.

HAWANI SHANKER (New Delhi)

What do you think about Dalmia's peace prize?
Peace is not that cheap.

How do you like the idea of women police and women bus conductors?

Let me see some before I like them.

Can't we manufacture raw films for movies in India?

Manufacturing raw films in India is not an economic proposition unless as a bye-product of a large chemical plant.

What is the best prayer to God?

Remember Him but ask him nothing. Immediately you ask Him for something, He gets frozen.

URESH CHANDER (New Delhi)

Do you live within your income?

I guess I have to. I have no friends to help me.

Did your publication of the "tombstones of democracy" bear any fruit?

No. The Bombay ministry seems to be scared of Manu, the magician.

Are women ever sincere in their remarks about their husbands?

Yes, when such remarks are meant only for their own ears. Husbands acquire virtues when their wives have an audience of other women.

H. S. RAJA GOPAL RAO (Mysore)

What will be the fate of India if the present growth of population is not checked?

We shall have to build houses on the Himalayas and become Eskimos of the East.

How often do you think it is necessary to shave in a month?

Gandhiji used to shave every day. He was almost fanatically fastidious about this and I follow him at least in this respect.

JETH MALL JOSHI (Bikaner)

How is it that the marvellous novel of Sarat Chandra 'Shesh Prashna' has not been filmed yet?

There is nothing marvellous in this novel of Sarat Babu. The adventures of a Bohemian woman cannot make a good story for the screen.

MAHESH (Kanpur)

Whom do you regard as a greater politician—Chanakya of the past or Patel of the present?

Chanakya was a baby in comparison with the shrewd statesmen of Gujarat.

K. R. MAHADEVAPPA (Chickmagalur)

If there is no destruction in God's creation, what would happen to the world?

God would have to accept paying guests in heaven, the way we are multiplying, in twos, threes and fives.

A. B. RAGHAVAN (Trichinopoly)

Have you ever regretted being born a man?

Life is one long regret but in this world of men being a man is a lesser misfortune.

UDHAV M. DAGA (Bombay)

Why our film hero when he goes to the village well for drinking water, forgets to drink water and begins to look like a fool at the face of the village girl who gives him water?

His throat is not parched but his eyes are thirsty. In this he emulates his producer.

SHAIK MASTAN (Gurdavalleru)

How long does a man love his wife after the marriage?

Love gets its lease from the woman's youth and wisdom.

RAYMOND MIRANDA (Mangalore)

Why is it that the length of the films are measured only in feet and not in miles?

Producers give us the films in feet but we see them in miles.

Why is it that when speeches are made ladies are first addressed and then the gentlemen?

It is an old Victorian courtesy which even women don't appreciate these days. Many women wear trousers these days and would prefer to be addressed as gentlemen.

Generally politicians do not act in films. Why?

Films have a happy ending which politicians dread. They need chaos and tragedy to be natural. When politicians stage their acts, people pay with their lives.

BULO T. HARISINGANEY (Thana)

What prefix do you prefer before your name—Mr. or Shri?

"Shri" smells of our white-cap democracy. I like "Mr." as there are more blood-sucking bugs in the white caps of the day.

Your November issue was out on the 30th October. How did it happen?

Once in a while my partner goes crazy and prints "filmindia" in time. He, however, repents immediately.

You have made us tools to pay the monthly bills of your grocer, milkman, washerman etc. Is it worthy of you?

Do you take me for a charitable institution? For two rupees I bring sunshine in your life and how can I do it unless I pay all these beggars in time?

From which school of dancing has our popular Cuckoo learnt her art?

Cuckoo is born a graceful dancer. She has a kick in every curve. It is a pity, producers abuse her art.

KANHAIYA VYAS (Jodhpur)

When Jayaprakash Narain, socialist leader, delivers his speech he keeps his left hand in the left pocket of his jacket. Why?

He probably has his trump card in there. You know the 1942 revolution.

WADHIO J. BIJLANI (Thana)

Is it sinful to love money?

Not at all! Wrongful acquisition or its misuse is a crime.

It goes without saying that Mahatma Gandhi was a true patriot. Was Quaid-e-Azam Jinnah also a true patriot?

Of Pakistan, of course.

Is fame a food that dead men eat?

Dead men digest it better than the living.

RISHI KESH MATHUR (Kasauli)

How is 'goondaism' related to politics?

Politics is licensed goondaism.

Cigarette smoking is described as 'a small quantity of tobacco wrapped in a piece of paper with fire at one end and a fool at the other'?

And the devil of a Congress minister in between.

At times I am so fed up with my life that I wish to put an end to it. But suicide is a crime—both moral and penal. What should I do?

See Indian pictures thrice every day and will pass out of this world gradually.

What is the difference between nature and God?

Nature is the halo of God. Even God needs glamour.

P. VENUGOPAL (Tellicherry)

Are you fond of reading autobiographies of prominent leaders like Gandhiji and Nehru?

The biographies of millions are their autobiographies. What's new in that to read?

D. WILLIAM MOSES (Tanjore)

Are you aware of the fact that a journalist in Madras is trying his best to become Baburao Patel of South India?

That is where journalists and magazines fail in trying to imitate me. While there is always place for a new person with a new approach, copying another merely helps to advertise the original. Suppose Director Badami produces a better picture than "Emile Zola" what will you do?

I'll become a Muslim and rush to Pakistan. Badami does that India would be too good a place for me to live in.

What do your neighbours think of you?

They have stopped thinking as I do all the time, thinking for them.

MISS GOURI DASS (Ahmedabad)

Which is the most intoxicating thing in this world?

Flattery. It gives a swollen head which deceives.



Kanwal Kapoor and Raj Rani face an exciting situation in Ranjit's "Pardesi Maheman".

alone can restore to normal size. It turns dwarfs into giants and makes the wise look idiots.

JAMESH CHANDRA ARORA (Agra)

What in your opinion can be the best memorial of Bapu?

Forget him and consign him to our pantheon of gods instead of using and misusing his name to justify all the conflicts between the grain and the bullet.

S. S. PILLAI (Naduruloulou, Fiji)

Is it bad manners to sleep in the midst of a movie programme?

It is a blessing if you can do it.

Does lipstick improve or impair the look of an Indian belle?

It improves the appearance of the belle but spoils the laundry look of the man's kerchief.

What possibly could be the highest tribute we Hindus can pay to the memory of Mr. Jinnah?

Remember him night and day and watch for another.

M. KANNAPAN (Trichinopoly)

Is it possible for all Indians to speak one language and embrace one religion?

India will then cease to be a secular state and our present ministers would be unemployed.

D. DORAISWAMY (Bellary)

How should a newly married bride call her husband?

She doesn't need to call him. It is difficult to keep him away in the early days.

K. K. FAZLUR RAHMAN (Bangalore)

What happens when a lover kisses his beloved for the first time?

The beloved starts believing him from that point onwards.

"Low, lower and still lower". How do you like this caption for Rajkamal's trade mark?

I may not like it but it describes Rajkamal's recent pictures pretty well.

Why is Maulana Azad keeping himself out of the news these days?

These are bad days for the Muslims. Even the best of them realize that silence is golden.

D. SHAHANI (Bombay)

How would you like to play your part in a game of love?

Love is not a game, it is a race for life and I would like to be at the winning post.

JYOTI PRAKASH (Rajahmundry)

Should India remain in the British Commonwealth?

Yes! To prevent the British from helping Pakistan openly and precipitating a war between the two dominions.

What do you think of Nargis's singing?

It is music that flies from another's throat and perches on her lips.

R. A. RAO (Mangalore)

Do you really believe that no theatres and palaces will be built for the next five years due to Government restrictions?

I don't have to believe. I just see two palaces under construction right in front of my door and I wrote and told our Prime Minister about them. He graciously acknowledged the letter but the heavens seem to be pouring steel and cement through dark and moonlit nights and the palaces are throwing bigger shadows every day.

JOHN MATHEWS (Bombay)

How can a rich man be made to understand the real worth of poverty?

Poverty has no worth, it has only a woe which only the poor know.

Did you find slums and beggars in America on your recent tour please?

Plenty! The dollar land has its disgraceful side like any other country. I have seen the poor sleeping on pavements after being driven out of public gardens.

What is meant by a "big shot"?

Manu Subedar! He got away with two palatial buildings—one of them a cinema we don't need.

Why does the Communist Party of India speak ill of the Socialists?

Politicians build their fame on the defamation of others. Gandhiji tried to put scruples into



Geeta Bali gives a coy performance in "Nai Reet", a social story produced by India Films Corporation.

Shri Vijay's

SEETA SWAYAMVAR

Starring: DURGA KHOTE,
ANANT MAPATHE
& BABY SHAKUNTALA

Directed by A. R. Shaikh
(in Hindi & Marathi)

*Delighting the crowds
at* **CENTRAL** (Bombay)
and other stations!



SQUARE DEALS— *and full values —*

Prabhat's

APARADHI

Starring: MADHUBALA,
RAMSINGH, LEELA,
PANDAY & PRAN

Directed by Y. Pethkar

Ready for Release!
An exciting social
problem picture!



All India Pictures'

"PUGREE"

Starring: KAMINI KAUSHAL,
DIXIT, GOPE, WASTI &
SHASHIKALA

Directed by Anant Thakur
Produced by P. N. Arora

A hilarious comedy
on a current topic—

Now on at
KRISHNA (Bombay)



IN ENTERTAINMENT— *every time and every film—*

Famous Pictures'

PYAR KI JEET

Starring: SURAIYA
MANORAMA, REHMAN
GOPE & GYANI

Directed by O. P. Dutt
Produced by D. D. Kashyap

A Musical Triumph creating
new records everywhere!



—and coming!

Another Famous Hit—

Production
Number — **7**

Starring: SURAIYA
REHMAN, ULLHAS
and GEETA BALI

Directed & Produced by
D. D. Kashyap



from

FAMOUS PICTURES!

Sole Distributors:

FAMOUS PICTURES LTD.,

534, SANDHURST BRIDGE, CHOWPATTY,
BOMBAY 7.

politics but his followers turned them into slogans for votes.

Who, in your opinion, is the biggest liar in the world?

Pakistan's Zafrulla takes my vote.

When is India going to get up-to-date cameras for taking good pictures?

Our cameras are up-to-date. Only our cameramen are out of date.

FRANCIS XAVIER (Bombay)

Nowadays mutton cooked by Brahmins is tastier than that prepared by Irani experts. Do you admit this?

I don't think Brahmins can cook it well. They eat it better.

M. BALACHANDRAN (Quilandi)

Describe the difference that you have noted between the average Indian woman and American woman?

The average Indian woman is the man's shadow while the average American woman is his stature.

MUNNYKRISHNA MENON (Coimbatore)

If capitalism is to be rooted out from India, what will the Birlas and Dalmias do?

They will capitalize even Communism and still be in the forefront of events.

M. SEVAK SRIVASTAVA (Allahabad)

How would you feel when you are put in the society of tongawallas?

Tongawallas are the patrons of our filmwallas. I am therefore in a worse company.

PICHAYYA (Agra)

How to tame a shrew?

Taming a shrew is merely a theory not a practical proposition. If women could be tamed so easily life would be one long vacation.

Is sleeping during the day good or bad?

A small nap in the afternoon is good if you can afford it.

A. GURUSWAMY (Bangalore)

Did you ever lose a fight?

I have not won one yet.

SS PUSHPA (Kanpur)

What is the difference between love and attachment?

What you give to the dog is attachment but what you shower on a cat is love. There is a cat and dog difference between the two these days.

Why are some married women more immoral than virgins?

Married women have licensed wombs, while virgins await social sanction.

SANJIVA RAO (Bombay)

Up to what maximum can a film star stay a favourite?

Till she is six children old.

Is it true that K. A. Abbas edited your magazine in your absence?

He did but I had to go down on my knees before he agreed. I was too ill to trust any one else.

KRISHAN KUMAR ARORA (Ambala)

Wherein lies the significance of 'ghunghat' (veil)?

In the curiosity and mystery it creates in the mind of the onlooker.

JAWAHIR S. THANVI (Jodhpur)

What is propaganda?

The present day recitation of Gandhiji's preachings for consolidating power.

Can you cook?

I can do the next best thing—eat and appreciate a well-cooked meal.

P. G. JAGADEESHWARA RAO (Bangalore)

Why are Sadhona Bose and Leela Desai not seen on the screen these days?

They have had their days. Film making is a glamour trade which constantly needs new faces and talent.

BOBBY FERNANDEZ (Sawantwadi)

What pleasure do you find in exposing the faults of others?

There is no pleasure in criticizing others. It is a duty with a purpose in view because the work of the people I criticize affects the lives of millions.

Would Gandhiji have been so popular had he died a natural death?

The manner of Gandhiji's death put the martyr's crown on his great life and gave his death the immortal significance of a new birth.

Is ignorance a bliss?

It must be the way I find Chandulal Shah and Pandit Indra happy.

M. S. VISVANATHAN (Poona)

A woman's husband and child are both dangerously ill. Whom should the woman look after?

The husband. He can always give her another child.

If 'filmindia' sells at Rs. 2/- per copy, how can a poor man afford to read it?

All the libraries in India have 'filmindia' on their list.

POORAN CHANDRA PANDE (Lucknow)

What should we do to some of our leaders who are always anxious to face the camera?

Present them with pocket mirrors so that our eyes are at least saved the strain.

What do the film stars want—fame or money?

They want fame because money pursues fame.

CHANCHAL (Jodhpur)

Who is your favourite political leader in the world?

I like Sardar Patel. He talks less and does more, though I don't always agree with him.

Why are you so anti-Marwari?

I like the Marwaris as a community. In fact I am a bit of a Marwari myself. What I hate about

Marwaris is their trade and the capitalism they represent. When the choice is between a Marwari and a Communist I like the latter every time.

A. RAGHAVAN (Anantapur)

What is a dirty mind?

A mind that smells filth in the midst of fragrance.

Do you know the effect of eating raw onions?

It keeps romance at arm's length and gives your best friend a chance.

What are slogans?

Extracts from Gandhi-Gita rolled out by Congress ministers as a face-saving and vote-catching device.

What are you to the Honourable Morarji Desai?

A critic who writes "very strong language at ways". He wants me to write sweetly and is sure that the film producers won't get diabetes.

Has the dream of Bapuji been fulfilled?

Gandhiji never had dreams. He was too practical.

Sometimes you betray puritanical tendencies. Why?

To make sin more glamorous.



Ramola, ever sparkling and mischievous, provides sex-appeal in "Sawan Aya Re", a social picture produced and directed by Kishore Sahu.

Why don't you become an M.L.A.?

I am not a Congress dumbbell.

What is commonsense?

Sense that is so uncommon these days.

What is 'obsolete' in the Indian film industry?

The entire industry.

Is it patriotism to see stupid Indian pictures however boring they be?

It is a national crime. The more you see stupid pictures, lesser the chance of getting better ones.

For most of the college students 'filmindia' has come a habit. Is it a healthy sign?

Absolutely! My health has improved recently in spite of a dangerous operation. Keep up the habit unless you want me to get a relapse.

Define narrow-mindedness in Indian politics?

The congenital inability of some Congress ministers to understand the point of view of others.

A. V. JAYANANDAN (Tellicherry)

What can you say about the moral life of the Americans after your own experiences there?

Americans are as moral or immoral as we are or for that matter any other people are. Human nature hardly varies in this respect.

ANIMA BHATTACHARJEE (Manbhum)

Who is Gandhiji's second son according to you?

The last one is Devadas.

N. K. GHOSH (Bilaspur)

Do you think the U. N. O. will succeed in bringing peace to this world?

No. It was, I guess, not even intended for peace. It seems to be an organization for spying on one another's armament piles.

MISS SHEIL (New Delhi)

Boys of today say, "Kick a girl and she will come to you". What do you say?

She comes all right but with a kick on her foot.

A. KOTESWARA RAO (Guntur)

Is it necessary to have a separate ministry for film in the Government of India as long as there is 'film india's' magnificent criticism?

The ministry is needed to codify the criticisms and enforce it as a law. Criminals understand law and not criticism.

NIRMAL (Rewa)

What is the difference between the roar of a lion and the bark of a dog?

There is only a small bite behind the bark but a full meal behind the roar.

What have you saved for your rainy days?

The respect of the producers who hate me more than they love themselves.

D. R. SHELGAONKAR (Bombay)

How is it that a woman looks more beautiful when she is angry?

Only in coquettish temper. When a woman is in a real temper she looks ugly. Even Gandhiji looked ugly in temper.

Sindhi refugees have added to the beauty of Bombay. Do you agree?

That is a kind and charitable thought and would heal the wounds of our unfortunate guests if put in practice with equally kind courtesies.

GOVINDA RAO (Mysore)

Which is the most fascinating part of film production?

The heroine part of it, if she is a newcomer.

WANESHWAR PRASAD (Dhanbad)

They say love is blind?

Must be, seeing that people pick up victims with eyes of hatred.

IDYANATH A. (Bombay)

Do you believe in life after death?

I do. That is why I am anxious to improve the producers before we meet again under different auspices.

Should men be gallant towards the female sex in modern times?

Not unless they are old and helpless and always when they are in distress.

RAMACHANDRAN (Madras)

How can I civilize my wife who came from a village?

Leave her as she is and watch her teaching you a few things soon. Don't spoil the rustic fragrance with the city stink.

Is it a good thing to join in the military to serve our country leaving our kith and kin behind?

Do you think that our soldiers have no families at home? Our freedom needs soldiers, sailors and airmen to protect it from the jealous eyes of our enemies. And we have enemies not only across our borders but also inside our ranks. If we lose our freedom there will be no kith and kin even to leave behind.

A. KUTTAPPA (Poona)

What made Seth Dalmia visit U.K. and U.S.A.?

To establish one-world government there! Having done that and left the Westerners in peace, he has returned to manufacture more vegetable ghee.

RANJAN LAL GUPTA (Delhi)

Will you define a common man?

Baburao Patel and that is a complete definition.

ANWAR MANMOHAN SINGH (Patiala)

What do you mean by riches?

The stuff that Birla and Dalmia have.

Did Indians learn a lesson from Gandhiji's simplicity?

Oh yes! They gave him his scanty costume and proved to him that his simplicity has been the fashion of millions for centuries.

Who is the greatest statesman in India today?

That iron man with a bronze complexion and a mace of gold.

N. S. SAWANT (Bombay)

Is racing an evil? Can it be stopped in India?

It has been argued out as an evil and is being stopped in India. But one wonders whether stopping racing will stop gambling.

ASHA RANI (Kotah)

Can you see God with eyes shut?

With my eyes open I see men and when I shut them I see their ghosts. Men have crowded God out of this world.

Is not the Gujarati language very sweet?

It is but isn't it a pity that it does not inspire sweet deeds? Gujarati is the most popular language with blackmarketeers these days.

If you are sent to hell and Sushila Rani to heaven will you envy her?

Oh no! It will be a change we shall both need after a life-time together.

T. KOTESWARA RAO (Madras)

How is it that our forefathers managed without cinemas?

Our forefathers were not such simpletons as we are inclined to believe. They had their own shadow plays and our old literature is full of obscene stage plays which entertained kings and subjects alike. They had chariot races and they gambled till they staked their wives and lost. They waged fratricidal wars which wiped off whole dynasties and they employed poets to turn sinners into gods for posterity to worship. From all evidence our forefathers were greater sinners.

R. C. RAM DADICH (Jodhpur)

What will Vijoo Bhatt produce when the whole of the Ramayana will be on the screen?

Vijoo has engaged Mohanlal Dave to write a new Ramayana and its first filthy version is seen in "Ram Baan".

RAGHU NATH DASS BAIJAL (Kotah)

By the way have you any children?

What do you think I have been doing all these years in this tropical country?

My brother died some time ago. How best can I cherish his memory?

Forget him! Remembering the dead is a morbid sentiment. There are enough orphans in this world who need a brother. Adopt one and thus sanctify the memory of one who will never come back.

A. NAGARAJA RAO (Bangalore)

While studying I feel sleepy at 9 p.m. but when I am in a cinema I do not get sleep even till midnight?

That's why I am keen on the cinema becoming an extension of our schoolroom. We can teach our people better and faster through films.

PRITHVI RAJ (New Delhi)

Why didn't Mahatma Gandhi teach the lesson of non-violence to women so that they may treat their husbands better?

He did but the women roll his words on the tongue and throw them out violently at men. They expect the men to be non-violent, while the rapiers in their own mouths draw blood every time.

A. S. RAMACHANDRA RAO (Bangalore)

Do you agree with the foreign policy of the present Indian government?

There is wisdom in it—wisdom that nurses our little baby of freedom.

What did you learn most from your recent tour in America?

That India is still the best country to live in.

MISS MOHINI G. A. (Bombay)

Do good people go to heaven?

I am afraid so! That makes heaven an undemocratic place.

PRITAM SINGH (Singapore)

Are thugs still to be found in India?

We call them blackmarketeers these days and dress them in white.

M. S. PAI (Mangalore)

Do you cultivate in your home the ideals of human unity and fraternity?

My home is an international settlement where you will often find people of all creeds and colours at a common dining table.

SHYAMAL SEN (Bombay)

Is there any cultural aspect of love besides mere sexual attraction?

The cradle is the cultural liability of love.

K. V. KRISHNAM RAJU (Bombay)

(Strictly between ourselves), have you kissed a lady in your recent visit to America? Don't be shy!

Oh no, I am not. Quite a couple of hundred American ladies, my friends' wives, daughters or mothers, kissed us all good-bye.

B. YESHWANT RAO (Cocanada)

What is the relation between pain and pleasure?

Pleasure is the silver lining of pain.

G. Y. RAM DASS (Secunderabad Dn.)

By seeing Indian pictures what can we become?

You can become pick pockets, criminals, murderers, saboteurs, revolutionaries, virgin mother law breakers, monkeys etc. Choose your profession.

N. D. JOSSE (Calcutta)

Define immorality?

Morals that have failed to obtain the sanction of our present white capped ministers.

ANANTARAMU (Bangalore)

What is the echo of love?

It is usually an annoying cry from the cradle.

SHARADINI MULHORKAR (Indore)

Do you think the people are entitled to criticize the private lives of our public men, including ministers?

Absolutely, seeing that our leaders and ministers are daily giving us sermons about what to do and what not. One interference calls for another. If our leaders want us to listen to them they must first set the example in good civic behaviour.

BABU THANVI (Jodhpur)

Do you agree that an optimist is a man who marries his secretary under the impression that he will be able to continue dictating to her?

That is the Western illusion. My wife still

**Longer
mileage
on
Firestone
De Luxe CHAMPION TYRES**



remains an excellent secretary and works eight hours every day.

M. HAMED HANEEF (Belgaum)

Has any refugee girl joined the film industry so far?

Quite a number of them are working as extras in films these days.

What would happen if Mahasabdhites, Socialists, Communists and Muslim Leaguers join hands against our present government?

Nothing will happen to the present government, only those joined hands will collect a big stock of bullets.

STOM S. IRANI (Bombay)

My husband does not allow me to go out alone. Why?

Wise man! He wants the marriage to be a success. He knows the world better than you do and you should follow his lead.

CLAMAN SINGH (Meerut)

Why are the present-day college girls so much inclined towards the Socialist party?

Because most of the Congress leaders are in their late sixties and as such are incapable of firing the imagination of those dreamy girls.

SS KAMALABAI (Bombay)

Why I cannot control myself in spending Rs. 2/- per month after your magazine, though at present I am a refugee who has lost everything in Pakistan?

You have still "filmindia" for which Pakistanis are screaming.

MISS N. SATYAVATI (Cocanada)

Why is it common nowadays for boys and girls to marry late in life?

Marriage brings the grocer home. And entertaining a grocer needs both age and money.

MOTILAL (Bombay)

What will be the future of Muslim producers in India if an Indo-Pak war starts?

Some of them will have to be put in prison for the safety of our state.

RS. P. K. SINHA (Lucknow)

Barring "filmindia" which other cinema magazines could you recommend to your readers?

Try some foreign magazines. Some of them are quite good.

M. KANNAPAN (Trichinopoly)

It is generally said that Madrasis are not at all liked by anybody in Northern India and that they are treated with contempt. May I know your personal opinion in this respect? Do you have any dear friends among the South Indians?

I have hundreds of South Indian friends. No one looks upon South Indians with contempt. You have got the wrong end of the rumour. The South

Indians suffer from terrific inferiority complex being unable to mix well with their neighbours and live in groups of their own away from others.

E. SAMUEL DANASINGH (Madras)

Why my friends always quote your answers in arguments?

I am not surprised. My replies have been flung back at me by my own friends who invite me for dinner and feed me with my own stuff.

INDRA KACKER (Jodhpur)

Nowadays critics come to light more early than men of any other profession. Why?

This is a world of faults and false promises and there is so much injustice that even worms turn round and scream.

RS. 500/- IN 25 PRIZES EVERY MONTH

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100/-; 2nd Prize: Rs. 80/-; 3rd Prize: Rs. 50/-; 4th Prize: Rs. 40/-; 5th Prize: Rs. 30/- and 20 Consolation Prizes of Rs. 10/- each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

PRIZE WINNERS FOR FEBRUARY

1st Prize: Rs. 100/- to A. N. Narayana Rao (Mysore); 2nd Prize: Rs. 80/- to K. G. Mathur (Ghaziabad); 3rd Prize: Rs. 50/- to A. Raghavan (Anantapur); 4th Prize: Rs. 40/- to V. R. Acharya (Benares); 5th Prize: Rs. 30/- to J. S. Rekhi (New Delhi) and 20 consolation prizes of Rs. 10/- each to the following:—S. D. Shukla (Kanpur); B. Shantaram (Coimbatore); Gurbachan Singh (Singapore); R. L. Nagar (Nabha); V. R. Borker (Bombay); K. Mrutyunjaya Rao (Calcutta); M. Rukmini (Gudur); N. S. Varma (Agra); A. S. Naidu (Secunderabad Dn.); Mrs. Indira Devi (Kanpur); N. V. R. Swamy (Negapatam); B. Subba Rao (Madras); H. S. Raja Gopal Rao (Mysore); Udhav M. Daga (Bombay); Raymond Miranda (Mangalore); Wadhio J. Bijlani (Thana); Miss Gouri Dass (Ahmedabad); J. S. Pillai (Naduroulou, Fiji); Miss Pushpa (Kanpur) and Asha Rani (Kotah). Money Orders are being sent to all the prize winners.

NEW THEME.....
NEW TECHNIQUE.....
NEW STORY.....
NEW SONGS.....

in INDIA FILM CORPORATION'S

NAI REET



The New Way of The Brave New World

Starring :

Heart Stealer **SULOCHANA CHATTERJEE**
RAJENDRA ★ KRISHNAKANT
TIWARI ★ BADRI PRASHAD
ROMESH SINHA ★ LEELA MISRA

&

Glamorous **GEETA BALI**

Produced By: **R. N. SIMHAL**

Music: **S. K. PAL**

Directed By: **S. K. OJHA**

Releasing shortly at All Key Stations

thru

Western India Theatres Limited, Central Studios, Tardeo, Bombay.



NIMI—

A new-comer, Nimi makes her debut as a screen artiste in "Barsaat", a social story produced and directed by Raj Kapoor for R. K. Films.

*Sweet
Music
for the
Boxoffice*



PRODUCED by:-

HALDIA-NANDA PRODUCTIONS
SHREE SOUND STUDIOS DADAR-BOMBAY

*Romance!... set to the glorious
music of* **SURAIYA** _

Singhar

and punctuated by **MADHUBALA'S**
sparkling youth!

Director
K. NANDA *GIVES A NEW PICTURE FOR A MILLION HEARTSTRINGS*

MUSIC:

KHURSHID ANWAR

SONGS:

**MADHOK, SHAKIL
&
NAKSHAB**

PRODUCER:

R. B. HALDIA

PHOTOGRAPHY:

RAJNIKANT

AUDIOGRAPHY:

CHANDRAKANT

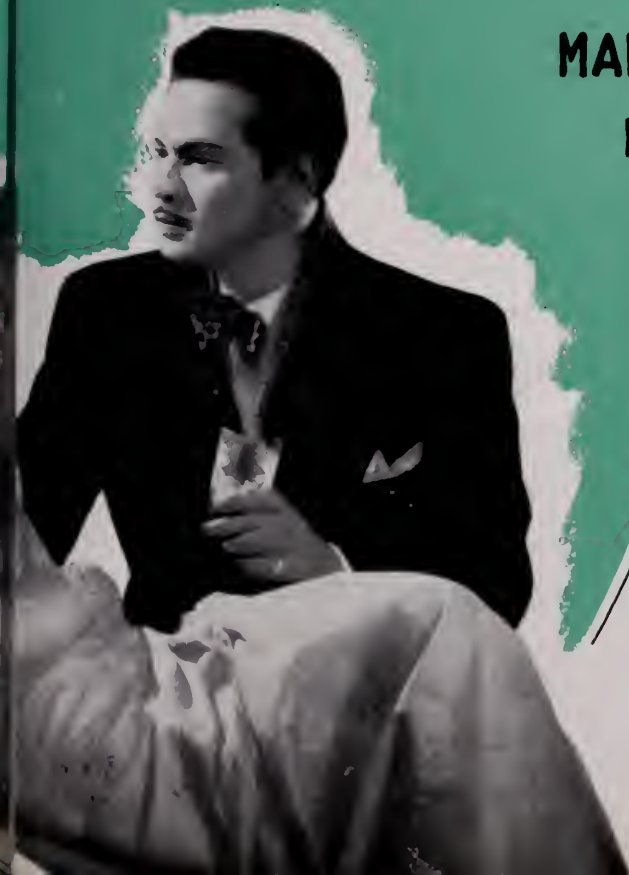
Starring:

SURAIYA • MADHUBALA

JAIRAJ • K. N. SINGH

MADAN PURI • RANDHIR

**&
DURGA KHOTE**





NASEEM—

Her delicate complexion reminds one of the Urdu couplet: "Baum pe nange na jana is shab-e-mehtab men ; Chandni lag jayegi, maila badan ho jayega." Strangely enough she stars in "Chandni Raat" to intercept the moonbeams of romance and make a social story the sigh of millions. The picture is produced and directed by Mr. Phoon for Tri-Minor Distributors.

M&T. FILMS LTD.
Present

A NEW LIGHT FILMS
Production



Studios
DELUXE

Maang

— STARRING —

RAMOLA • WASTI • MUBARAK • AMAR
PRATIMA MALHOTRA • LEELA PANDE • ZIA • HEMLATA
SHARIEF • BASU • SYED JAN

Photography
P. ISAAC

Written & Directed by **ALI SAGHEER USMANI** *JUGNU fame*
Music **GHULAM MOHAMMAD**

For Particulars apply to:

NEW LIGHT FILMS,
C/o M & T Films, Andheri, BOMBAY.

Kala Studio



Omar Khaiyam Film L^{TD}
PRESENTS

Starring
BEGUM PARA
SHAIKH MUKHTAR
SHYAN
and
MUNAWAR SULTANA

DADA

Produced by **SHAIKH MUKHTAR** *Directed by* **HARISH**

Now under Production

SAWAN-KE-NAZARE

Direction **S. KHALIL**

Music — **PT HUSANLAL BHAGATRAI**

FOR PARTICULARS :-

OMAR KHAIIYAM FILMS LTD.

Famous Cine Laboratory & Studios Ltd., Mahaluxmi, Bombay.

"Ram Baan", An Unpardonable Slander On Hindus !

Pregnant Shobhana Acts Sita !

Of all the filthy and misconceived versions of Ramayana that have appeared on the screen so far, "Ram Baan" of Prakash is perhaps the worst of its type.

"Ramayana", says Professor Moter Williams, "is undoubtedly one of the greatest treasures in Sanskrit literature. The classical poetry, clearness and simplicity of its style, the exquisite touches of true poetic feeling with which it abounds, its graphic description of the heroic incidents, nature's grandest scenes, the deep acquaintance it displays with the conflicting workings and most refined emotions of the human heart. It entitle it to rank among the most beautiful compositions that have appeared at any period or in any country. The character of Rama is nobly portrayed. It is only too consistently selfish to be human. We must in fact bear in mind that he is half a god, yet though occasionally dazzled by flashes from his superior nature, we are not often blinded or bewildered by it.

"As to Sita, she is a paragon of domestic virtues. Sita is the noblest ideal of a woman. Her noble and firm devotion to her lord, her unfounded love, her exalted conception of the eternal, nay, divine relation of wife to her husband are ideals unparalleled for loftiness and sublimity in any language or literature".

AND PRAKASH'S RAMAYAN ?

Prakash's "Ram Baan" gives us an entirely different and distorted picture of Ramayana, the epic which has become the sacred and spiritual guide and symbol of millions of Hindus all over the world.

Ramayana is no longer merely epic poetry. Through ages of devotion to it, Ramayana has now come to be worshipped as a religious scripture of the Hindus and as such any liberties taken with its spiritual contents and teachings, as embodied in its time-honoured incidents, must hurt the religious susceptibilities of the Hindus. The warriors of the past have become gods of the present and millions of Hindus have learnt to worship the name of Ram as the sym-

bol of Divinity. Gandhiji, the father of our nation, sang the song of Ram all his life and even used his last breath to shape the name of Ram as his final offering of a life-time of devotion.

Apart from the cultural treasure which we inherit with the name of Ram, it is impossible to tear out from the hearts of millions the altar of spiritual perfection and Divinity with which the word, Ram is identified.

PREGNANT "SITA" !

To such millions of devotees of Ram, Prakash's "Ram Baan" must cause intense pain because of the idiotic portrayals of the main characters and the distortion of time-honoured incidents.

To these millions of Hindu devotees Prakash presents Prem Adib as Ram and Shobhana Samarth as Sita. Could our gods be slandered more? Prem Adib with his thick and stretched nostrils, silly and short stature and his sagging and emaciated muscles makes a disgustingly poor picture of our warrior-god who by virtue of his skill in archery and the

RAM BAAN

Producers: Prakash Pictures
Language: Hindi
Story: Mohanlal Dave
Dialogue: Pt. Girish
Songs: Pt. Indra, Moti & Tiwari
Music: S. Vyas
Photography: G. N. Shirodkar
Audiography: L. J. Bhatt
Cast: Prem Adib, Shobhana Samarth, Umakant, Chandramohan, Amirbai, Lila Misra etc.
Released At: Super, Bombay
Date of Release: 2nd December 1948

Directed By:

VIJAY BHATT

strength of his character gave to millions an epic of events which has now become a religious scripture.

Prakash presents the eight-month pregnant Shobhana as Sita. Her pregnancy stares every one in the eye and becomes a sickly and sacrilegious spectacle through 14147 feet of the film. Motion pictures are primarily meant for the eye and the eye must necessarily see the correct shape of characters before they appeal to the heart. It is contrary to the spirit of loftiness and sublimity associated with the name of Sita to ask a woman in her dangerously delicate condition to play a role which is worshipped by millions as the noblest and divine ideal of a woman.



Why Jairaj needs a drink with Madhubala so attractively placed beats our imagination in "Singhar", a social theme directed by J. K. Nanda.

Innocent youngsters who do not understand the technical side of motion picture making but who are yet aware of the familiar story behind a prominently pregnant abdomen, are likely to accept Sita as a pregnant woman during her exile, seeing Shobhana's domestic achievement. If seeing is believing, this tragic misconception of Sita's character, while conflicting with actual history, must perforce bring into contempt the sanctity attached to the name of Sita by millions through ages.

Apart from this problem of pregnancy, Shobhana, as the mother of several children, looks too old and emaciated a woman, with sunken cheeks, bulging anaemic eyes, shapeless arms and sagging hips to portray Sita who though married had no child of her own during the period of the story and who was considered the most beautiful woman for whose hand the kings of all lands had vied and failed. And here is Vijoo Bhatt asking us to accept Shobhana Samarth, with her eight-month old

baby inside her, as Sita the goddess which millions of Hindus have learned to worship through ages.

Our censors should have realized at least one basic fact that a prominently pregnant woman could not possibly portray the role of a goddess who didn't have her own children till years after the period of the particular picture.

Does this ugly portrayal contribute to our reverence and devotion for Sita? If the answer is in the negative, why are the censors a party to this outrage on the religious susceptibilities of millions of Hindus?

Have the Hindus no voice in the secular state? Have the Hindus become such an impotent race of ineffectuals for the state to refuse to protect their time-hallowed altars from such vandalic onslaughts of our movie Ghuznavis?

If a similar outrage had been perpetrated against the Muslims, the Muslims would have invoked the aid of Allah, Himself, to punish the movie-moguls and the censor would have had to revise their decision with double haste.

CARICATURE OF RAVAN

In an epic like the Ramayan which has become a religious scripture for millions by virtue of its spiritual grandeur, every character has some traditional importance and spiritual significance for the mass mind.

Ravan, the King of Lanka, becomes therefore a character as important as that of Ram. The Valmiki Ramayan describes Ravan as the most learned Brahmin of his times, a peerless scientist, a scholar of unequalled merit, a commentator of the Vedas and a staunch devotee of Lord Shiva. It is with such a unique and great personality that Ram had to go to war and win. The spiritual significance of the conflict between Ram and Ravan can never be properly realized unless the intellectual and spiritual stature of Ravan is maintained and emphasized in any interpretation of Ramayana. Valmiki devotes pages and pages to describe the glory and greatness of Ravan perhaps to lift his conflict with Ram from an earthly plane to a lofty spiritual level. It is at that level that this immortal conflict becomes symbolic of the higher values of life.



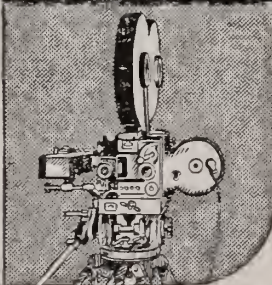
*Engineered
FOR
Performance*

A high-precision instrument this Mitchell Studio Camera (BNC) was developed to meet every requirement for perfect photographic reproduction. Typically Mitchell in design and construction, it incorporates features found in no other camera. The Studio Camera's silent operation is due to perfect sound-insulation of the moving parts. Mitchell Studio Model Cameras are used on Sound Stages throughout the world.

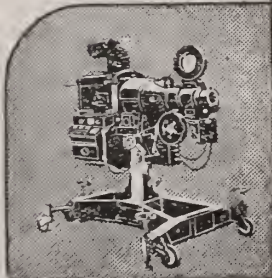
Mitchell (BNC) Camera



16 MM PROFESSIONAL



16 MM MITCHELL



BACKGROUND PROJECTOR

We also supply

DEVELOPING
& PRINTING
MACHINES,
STUDIO LIGHTS,
AND OTHER
ACCESSORIES

GENERAL RADIO & APPLIANCE LTD.

(Formerly FAZALHOY LIMITED)

MOTION PICTURE SOUND ENGINEERS,

16, NEW QUEEN'S ROAD, BOMBAY.

1/18, MOUNT ROAD, MADRAS.

10, OLD COURT HOUSE STREET, CALCUTTA.

Distributors for the EAST PUNJAB, U. P. & DELHI.

RADIO CINE CORPORATION

72, Queensway, NEW DELHI.



Mohana and Sofia help to bring spring to the screen in Kishore Sahu's "Sawan Aya Re", a social story of Hindustan Chitra.

Now see what Mohanlal Dave and Vijoo Bhatt have given us in "Ram Baan". Vijoo's Ravan rolls his eyes instantly like a drunken idiot and keeps asking "Main koun?" And himself replies to this with: "Ravan". This idiotic outburst is repeated so often that Valmiki's lofty conception of Ravan is soon ridiculed and brought to dust with a contempt that drags down also the character of Ram to the same low level.

This "Main koun, Ravan" business sounds something like the disgusting Gujarati brag amongst our film producers such as "Hoon Koun? Vijoo Bhatt!" or "Hoon Koun? Chandulal Shah!" etc.

DISTORTED INCIDENTS !

Let us now examine a few incidents which the producers have distorted and twisted out of shape to make a story for making easy money.

1) In "Ram Baan" we are shown 'swayamvar' mandap in Ravan's arbar in which his sister Shoorpankha goes around, garland in hand, in search of a husband but finding all defeated and vanquished by her brother decides not to marry.

This incident is entirely fictitious. The facts as mentioned in Valmiki Ramayan are that Shoorpankha, Ravan's sister, was married to Vidhujiva who was killed by Ravan himself in a battle. As reparation for this act, Ravan gave Shoorpan-

kha the kingdom of Dandakaranya, with an army of 14000, where she was living and ruling when Ram arrived to stay at Panchavati.

Seeing the handsome Aryan, Shoorpankha tries to flirt with Ram and Laxman and is ultimately deprived of her nose and ears when her demoniacal origin is discovered.

What inspired Mohanlal Dave and Vijoo Bhatt to improve on Valmiki's Ramayan in this manner we cannot say.

2) The golden deer incident in which Sita's womanly temptation for something that glitters has also been twisted by the producers. Actually when the demon Marich appeared as the golden deer around the ashram, Sita was tempted by the thought of herself wearing a choli (kanchuki) made of the skin of that golden deer. This incident of a woman of even Sita's spiritual stature falling a prey to a temptation with its tremendous tragedy of subsequent happenings has in it a specific moral significance for the Hindu world. But Mohanlal Dave evidently missed it and makes Sita say that she wanted the skin of the deer to make a choli of it as a present for Urnilla, Laxman's wife. From the spiritual significance hidden behind a womanly temptation the whole incident is reduced to a Xmas present affair by this idiotic twist. If this is not distortion, may we know what is it?

SACRILEGIOUS DISTORTION !

3) When Ram goes hunting for the golden deer, Ravan lets out a distress call in Ram's voice and Sita thinking Ram to be in danger chastises Laxman and ultimately succeeds in sending him in search of Ram. But before going Laxman draws a safety line around the ashram saying that anyone crossing it would be burnt to ashes and takes a promise from Sita not to step beyond the line.

When Ravan appears in the guise of a mendicant and refuses to take alms from inside this line, Sita steps out through the sheer cultural and religious impulse of not letting a mendicant go back empty handed from a Hindu's home. It is thus that Laxman's safety line is transgressed and Ravan succeeds in kidnapping Sita.

Contrary to this lofty concept of "atithi-satkar" as practised by Hindu kings through ages, Mohanlal Dave and little Vijoo seem to have mistaken Laxman's safety line as a modern maginot line and devised a way of stepping over it.

Vijoo's Ravan places his wooden sandal across the line and asks Sita to step on the sandal and give the alms. This distortion is disgusting for two reasons. Firstly Sita could have stepped out without anything happening to her and secondly Sita, the wife of Ram, could not possibly step on the sandal of a stranger seeing that even the shadow of a stranger defiled the chastity of women according to our old Hindu standards.

If this important incident in Ramayan is allowed to be distorted in this heartless manner, one wonders what will remain of the original Ramayan in another ten years.

OBSERVING GOOD ETIQUETTE !

4) Prakash's "Ram Raan" once again twists another well-known incident out of shape. It relates to Shabri, the Bhil devotee who was a maid of the sage Matangi. According to Valmiki Ramayan, Ram and Laxman meet Shabri for the first time in her ashram while wandering in search of Sita after she was kidnapped by Ravan. There Shabri feeds the Lord with half-bitten berries. After this meeting Shabri entered the fire and destroyed herself.

But Vijoo and Mohanlal Dave must improve on Valmiki and distort



Jagat Pictures
 Present
SUNEHRE DIN
 सुनहरे दिन
 Starring REHANA, RAJ KAPOOR, NIGAR, ROOP KAMAL
 Directed by SATISH NIGAM. D.N. MADHOK. JNAN DUTT

For particulars contact:

JAGAT PICTURES,
 10, Usha Kiran, Dinshaw Vacha Road, BOMBAY.

ven an historical incident. They ring Shabri to the Panchavati ashram on a preliminary social call and Shabri introduces herself to Ram, Laxman and Sita. She, of course, didn't notice that Prakash's Sita was looking over-pregnant. Now at this meeting Ram gives a promise to Shabri to return her social call before leaving Dandakarnaya and Shabri goes happy and smiling. She had presumably come only to ask for an appointment and not to fulfil Prakash's prophesy that after a visit



After an Operation

incident or other cause of shock, you are liable to lose hair. Not shock alone, but chronic maladies and wasting diseases and child-birth claim their toll of hair loss. The length of hair is halved or quartered sometimes and where the loss is continuous, the scalp shows through.

Why let the scalp, be denuded of hair when you can stop hair falling now with Kesavardhini. Loss of hair may be an ill, but it is not a necessary evil because with Kesavardhini you may save and rescue hair during illness; and minimise the loss even where the loss is inevitable. Live and grow beautiful hair with

KESAVARDHINI

TODAY

**PRESERVES, GROWS AND
BEAUTIFIES HAIR**

Kesavardhini ... As. 14
Kesavardhini Shampoo ... As. 14

Postage and Packing extra.

From most dealers or direct from

**WORTH INDIA CHEMICALS,
COIMBATORE.**

from Prabhu Ramchandra to her ashram, she would go to heaven.

Vijoo had to see that Shabri behaved according to modern etiquette and took a previous appointment with Ram.

After Sita's kidnapping incident, Vijoo brings Ram, howling around, to Shabri's ashram and Vijoo's Ram rolls his eyes in a manner to suggest that he had some inner knowledge of Shabri's destiny, and accepts Shabri's hospitality. After this Shabri suddenly remembers having seen Ravan flying with Sita—an unimportant event which could be remembered at leisure perhaps—and Ram once again gets another stroke of grief. Vijoo's Shabri must be having some eyesight to spot Sita in Ravan's flying chariot way up in the clouds. If only we could get those eyes for spotting bombers over India our freedom would not be in jeopardy a single minute.

After giving information about Sita's kidnapping, Shabri stretches the etiquette further and introduces Sugriv, Hanuman and other monkey war lords to Ram, forgetful of the fact that Sugriv was actually living on Rishymook mountain 400 miles away. How all these came within Shabri's personal introduction zone is a mystery only Mohan Dave and Vijoo Bhatt can solve! The monkey generals also report having seen Sita being taken by Ravan in the flying chariot and bring out her ornaments as further proof of their good eyesight. After all this, Vijoo's Ram stretches his ugly nostrils and takes a vow to bring back Sita and punish Ravan.

Now it is time for Shabri to fulfil her destiny and prepare for heaven. So Vijoo makes her rush out wildly and stumble over a boulder. That inflicts mortal injuries and Shabri dies at Ram's feet. And not by entering fire as Valmiki would have it. But who is Valmiki before Mohan Dave and Vijoo Bhatt?

A BAD MIX-UP !

5) After mixing up all the locations and characters, contrary to the historical facts found in Valmiki Ramayan, Vijoo Bhatt and Mohan Dave reach the battle field.

A battle field must naturally become a greater mix-up and Vijoo and Mohan run amok playing havoc with



Recruit Jagdish Prasad Jaiswal, B.A., of Nalhofi P.O., Dt. Manbhoom (West Bengal) knows singing and has a liking for screen acting.

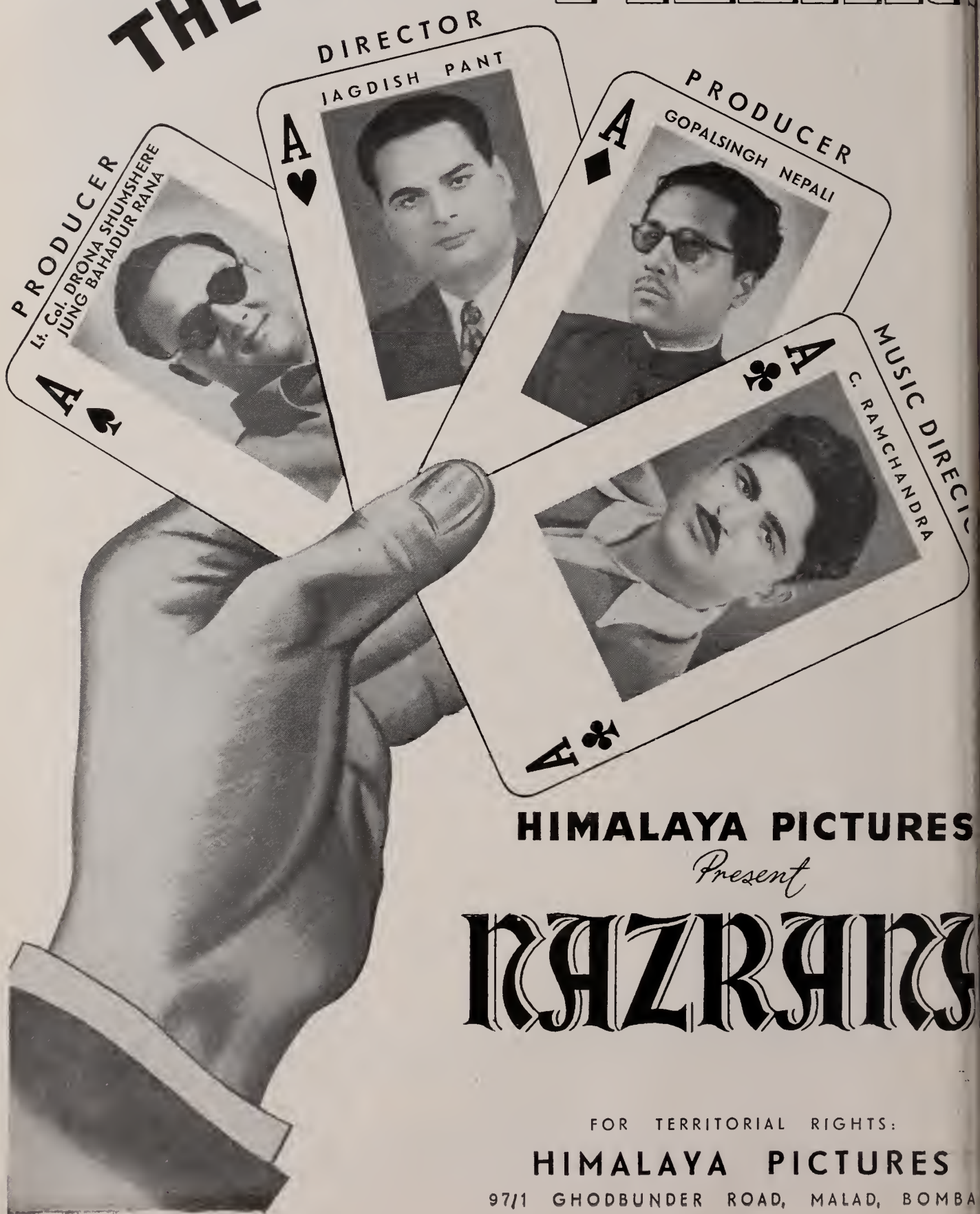
the sequence of the numerous battle incidents. To quote only one incident of Hanuman bringing the "Sanjeevani", "Vishalyakarini", "Suvarnakarini" and "Sandhani", the four herbal remedies from the Rishabh peak of the Himalayas.

These were first brought, according to Valmiki (Yuddhakand 74) on the eighth day of the battle when Indrajit, Ravan's son, knocked both Ram and Laxman unconscious and killed crores of monkeys. It is here that Jambwan, a comrade in arms lying wounded on the battlefield, tells Hanuman to fly to the Himalayas and get the revitalizing herbs to revive Ram and Laxman.

But Vijoo Bhatt and Mohan Dave have a different story to tell. They wanted the Prakash Ram to give some pathetic acting with his broad nostrils stretched from ear to ear, so that people may say "Kewo pathos chhe?". So they knocked out only Laxman unconscious (here Umakant acts the best lying half-dead) and made Ram frantic with grief. Apart from the fact that this Ram's synthetic grief made every one laugh, we would like to know by what stretch of imagination could the writer and the producer single out only Laxman for this half-dead turn contrary to historical facts as found in Valmiki Ramayan?

If Mohanlal Dave and Vijoo Bhatt really wanted to be accurate they should have used a similar incident

THE FOUR PILLAR



PRODUCER
Lt. Col. DRONA SHUMSHERE
JUNG BAHADUR RANA

DIRECTOR
JAGDISH PANT

PRODUCER
GOPALSINGH NEPALI

MUSIC DIRECTOR
C. RAMCHANDRA

HIMALAYA PICTURES
Present
RAZRARS

FOR TERRITORIAL RIGHTS:
HIMALAYA PICTURES
97/1 GHODBUNDER ROAD, MALAD, BOMBA

from Valmiki Ramayan, Yuddha-
and, Chapter 101, in which Laxman
alone was mortally wounded by
Ravan, himself, after Indrajit's death
and Hanuman had to fly all over
again to bring the herbal remedy
from the Himalayas. But this is a
crime of conscientious scholars and
not of film producers.

HULLO, CENSORS !

It is useless to waste more space
on a picture which is at once rotten
and inaccurate. Prakash's "Ram
Baan" distorts our time-honoured
conception of Ramayana and brings
into ridicule and contempt lofty char-
acters like Ram and Sita who have
been worshipped as deities by mil-
lions through ages.

The Production Code recently set
by the Government is emphatic on
this point: "*Ridiculing or indicting
the whole nation, its race or people, its
citizensry, its creeds, history and cul-
ture, its national emblems such as
flags or national songs, its nation-
al heroes, living or dead shall not be
permitted*".

Another section of the Code is still
more emphatic: "Presentation of his-
tory, mythology, legends and classi-
cal works shall, as far as possible, be
based on *recognised documentary
evidence*. If dramatic license is tak-
en in their treatment, *nothing which
will lower the respect of the public
for the honoured historical charac-
ters concerned shall be permitted*."

And the Production Code gets
more and more emphatic: "*Charac-
ters of Indian or other mythologies
gods and goddesses, historical her-
oes or of sacred personalities shall
not be presented in a frivolous man-
ner*."

As if this is not enough, the Code
states: "*Obscene or undesirable his-
torical facts or similar mythological
episodes shall not be presented*."

Doesn't all the distortion of basic
facts from Ramayana, as pointed
out above, ridicule the creed and culture
of the Hindus?

Haven't the producers of "Ram
Baan" brushed aside an authoritative
scripture like the Valmiki Ramayana,
which is the only recognized docu-
mentary evidence, and distorted inci-
dents in such a manner as to lower
the respect of the public for the
honoured historical characters?

Haven't the producers of "Ram
Baan" presented the sacred person-
alities of gods and goddesses in a

frivolous manner in making Ram
and Sita do things which they had
not done?

Isn't it *obscene and undesirable* to
portray a sublime character like Sita
through the services of an eight-
month pregnant woman whose swol-
len abdomen can't be mistaken by a
child of five? And during a period
when Sita had not even become a
mother !

Who will answer these questions
if not our watchful censors? If
Ramayana, the sacred book of the
Hindus and Ram and Sita, the altars
of Hinduism, are going to be drag-
ged to dust in this manner what are
our secular ministers doing about
nursing the religious susceptibilities
of a great and ancient race?

Even a photograph of the Quran
provokes the Muslims into a religi-
ous jihad but such criminal damna-
tion of the Ramayana can pass un-
noticed by a government which is
primarily manned by Hindu minis-
ters. Can the proverbial tolerance
of the Hindus be abused more?

We demand immediate action from
the Government or let them scrap
the Production Code once for all
and bury deep the political hypo-
crisy of running a democratic state
prescribing fairness to one and all.

It is a pity that this unpardonable
outrage on our religious suscepti-
bilities has been committed by a
Hindu producer and a Hindu writer.
They must hang their heads in
shame for slandering our religious

traditions in so vile a manner to
make a little money for themselves
and in doing so grossly insult the
glorious heritage of an ancient race.

OUTRAGING OUR ALTAR !

The production values of the pic-
ture are very poor. The picture
looks as if it was planned as a stunt
production. It lacks the spiritual
atmosphere completely. It is idioti-
cally directed throughout.

There is little to say about the
players who play Ram, Sita and
Ravan. Ravan's role is a slapstick
caricature which creates cheap ridi-
cule. Chandramohan makes a filthy
hash of it. The too-obviously preg-
nant Shobhana plays Sita—the god-
dess who was not a mother then—
and looks too repulsive and disgust-
ing for words. Prem Adib who
plays Ram defames our age-old altar
and makes even Gandhiji look a cri-
minal for uttering "Ram" with his
dying breath.

Umakant plays Laxman pretty
well. But Laxman has little to do
and that provides Umakant his strong
point.

No Hindu who loves his scrip-
tures and his gods must see this pic-
ture. It destroys all our revered
conceptions of gods and their great
deeds. The picture has failed to be
popular and those who have seen it
condemn it in no uncertain terms.
Prakash's "Ram Baan" is an unpar-
donable slander on Hindus and
Hinduism.



Mazhar Khan gives a sterling performance in "Dil-ki-Duniya", a social story
of Noble Art Productions, featuring Munawar Sultana.

S. D. NARANG

Bengal National Studios

EK-AURA

A SCREENPLAY FULL OF MUSIC-DRAMA-RO
WITH THE BIGGEST F
SCENE EVER PRODUC
ON THE INDIAN SCREE

*Written
Directed
by*

S.D. NAR

Starring:
GEETASREE
(A NEW FIND)

with:
**NARANG · HIRALAL · SUNDER ·
SMRITI · HUSSAIN & others**

S. D. E. Studio.

RELEASING SOON AT KEY STATIONS

And.....

The Gallant National History

Chittagong



POST BOX NO. 9100.

GRAMS. ESDEAN.

BENGAL

ROUDLY PRESENTS



PRODUCTION NO. 3
*a melodrama that will
touch your heart!*

Directed by: S.D. NARANG

LOTTERY

ENTERTAINMENT OF THE YEAR

Starring =

USHALAYA & SUNDER★
HUSSAIN • K. NANDA • KAVISH • PUSHPA

ected by ... **G. SINGH**



Starring:

**KAUSHALAYA
& AMARNATH**

with:

**SUNDER • SMRITI
& HUSSAIN.**

AWAITING EARLY RELEASE

Armoury Raid

(HINDI & BENGALI).

NATIONAL STUDIOS

19A, CHOWRINGHEE • CALCUTTA.

HIND KAMAL PICTURES

Proudly Presents

Kama



DIRECTION: SURYA KUMAR

MUSIC: KUMAR SACHIN DEO VARMAN

SONGS: G. S. NEPALI STORY: Y. N. JOSHI.

STARRING:

SURENDRA, NAYAN TARA, JEEVAN
WITH

MADAN PURI, MUNSHI KHANJAR, LALITA RAO,
BIMLA DEVI, MAHENDRA, Y. N. JOSHI.
BIBIBAI & MOHANA.



Hindu

For Particulars: **HIND KAMAL PICTURES,**
42, WALKER HOUSE, TRIBHUVAN ROAD, BOMBAY 4

Our Next Attraction **ASHRAM**

Ambitious Educational Plans Of Mr. Aggarwal! *Teaching Little Ones Through The Camera Eye!*

While the field of the feature film concentrates on the processes of entertainment, the documentary concentrates on the processes of enlightenment. By documentary is meant the business of recording on celluloid any aspect of reality, interpreted either by factual shooting or by sincere and justifiable reconstruction, so as to appeal either to reason or to emotion, for the purposes of stimulating the desire for and the widening of human knowledge and understanding, and of truthfully exposing problems and their solutions in the sphere of economics, culture and human relations. It is of the utmost importance that the production of these is done with imagination and according to the needs of the nation as it has a wide and very strong influence on the minds of the audience. It is easier to learn by 'sight' than by reading. Thousands of social problems in this ancient land of ours need solution; happiness is to be brought to the doors of numberless homes which have not seen anything but misery; constructive and nation building programmes need all the publicity people have to be taught how best to maintain and use the hard-won freedom. The film has to serve all these and many more important causes and become in this country a vehicle of ideas and public service.

War proved the importance of visual aids in the training of forces, civil defence workers and in research. The documentary has come to stay and its importance as an educational and informational medium has been completely established in all foreign countries and India cannot afford to lag behind in this field.

FACTUAL DRAMA

The feature film's main aim, as already stated, is entertainment and to present drama out of fiction, which did with so great a success that the commercial producer is now not at all inclined to leave this field and enter into another where the market is not already assured. The commercial field was built on private enterprise and the growth of the docu-

mentary and non-theatrical cinema i.e., for educational and social uplift purposes must also depend on the same. The documentary seeks the dramatic interest out of the facts and actual life. The artistes of the documentary or factual films are the ordinary men and women and their location is the scene of everyday common life, the fields, the mine, the factory, the school, the railway station, a common bazar. The cause of this branch of the industry will be upheld by all who are today engaged in the great task of nation-building activities. Cinema is going to be more powerful than press and radio and it has to be safeguarded if we actually believe in democracy and we will have to fight for its freedom.

The nations striving hard to come closer to each other could never find better medium than films. The film will interpret the different ways of life of the peoples of the world and foster better understanding of each other's culture. World is so vast and wide that nobody can see the whole of it or say even a major part except through the eye of a movie camera. It is film alone which can overcome the barriers of time and distance and bring about a closer interest in the life of communities and people otherwise far removed from one another.

SUPPLEMENTING PRESENT EDUCATION

The progress which this small cinema will make in due course in this country will be responsible for the creation of a very large audience outside the city theatres, in universities, colleges and schools in the specialized institutions and the various industrial groups. That day in India is not far when the seating capacity outside the usual cinema houses will be much more than inside them. Mobile units and the 16 mm. theatres are going to play the most important role in this transition.

In an illiterate country like ours cinema has to be the effective medium for education both for children and adults.

The educational films in the literal sense are the films which are meant for exhibition in the class room—of course not as a substitute but as a supplement and illustration to the text-books. There can be direct teaching films dealing with subjects included in the studies of the child and background films which deal with subjects of great value of the general knowledge of the student.

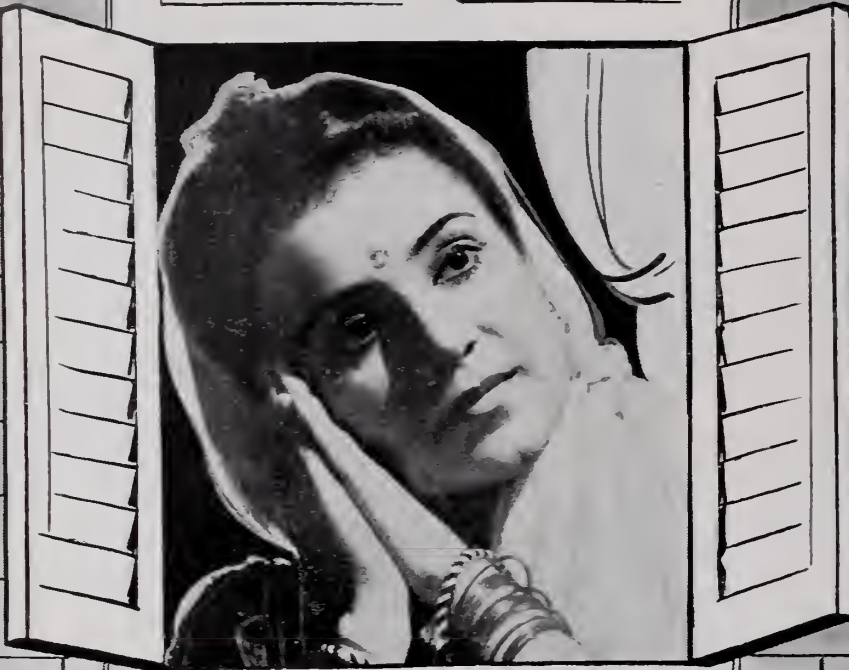
The Report of the Government of India Central Advisory Board of Education reads:

"The advantages of the motion picture film as an educational aid are (a) the interest with which it is seen by the student and the consequent interest in the subject it creates in them.....interest which does not subside when the picture fades from the screen but continues and develops into various forms of intellectual activities, (b) economy in the time taken to get things properly understood and (c) efficiency in the communication of knowledge and ideas to the students, efficiency not equalled by any other teaching aid for many subjects.

The function of the motion picture film in education has been broadly defined as three fold:

1. To show what something looks like,
2. to show how something works,
3. to show how something happens.

In performing these three functions the motion picture has a flexibility that is greater and more powerful than the vision of any one man. It has at its disposal the power of the telescope and the microscope; neither time nor space nor man's myopic vision are barriers that cannot be levelled by the camera. It brings into the classroom the world outside, the past and the future. It can show, for example, the operation of the diesel engine, the heart and the lungs, the plants in their orbits, molecules and disease germs, sound waves and telephones. This manipulation of time and distance is possible by various camera position telescopic and microscopic photography, time lapse and slow motion photography, animation drawings and special effects and editing technique. In range and flexibility therefore the motion picture film is unrivalled as a teaching aid."



Smashing box-office

records everywhere

the Year's most

dynamic comedy

Khudki

Written Produced & Directed

SANTOSHI

Music by:

C. RAMCHANDRA

Starring

REHANA

with

V. H. DESAI

LEELA MISHRA

MUMTAZ ALI

JAWAHAR KAUL

RADHAKISHEN



Particulars:

ARVIND & ANAND

361, Vithalbhai Patel Road, BOMBAY, 4.

Ours are the times of great progress and change. Big tasks are ahead of us. We cannot lose sight of even the smallest factor which can contribute to the achievement of the same. We should visualise the schools as institutions which are responsible for the social life of the country. The whole outlook requires a radical change. Children are to be taken to the schools with an idea that they have to live as future citizens of this land. Their social background is to be studied so that a wholesome and suitable education is given and not that they are merely made able to read and write. Our objective in imparting education should be to equip them with a sense of service to the nation; a knowledge of the principles and practice of good health and civic life, a real desire for utilizing the leisure hours happily and fruitfully and live a full span of clean life.

REASONS OF INACTIVITY !

It is the function of the background films to bring the school and the world outside closer and sponsor better understanding about the world in the hearts of the child in which he has to live and work.

The Government of India recognized the great importance of this medium of education and recently established a Central Board of Visual Education to help the provincial and other Governments in this respect. Almost all provincial governments have purchased a number of projectors and set apart huge sums of money but they all are faced with the great difficulty and that is non-availability of proper films.

The Governments are not starting their own separate production units or educational films, as this is the responsibility of private enterprise in the case of text books.

Private enterprise has been inactive due to three main reasons (a) suitable educational films do not exist and hence the schools are not interested in purchasing projectors immediately and (b) commercial producers are reluctant to embark upon this venture of producing educational films which the schools are not equipped to show and (c) there is no proper arrangement for the distribution or ready availability of such films.

At present most of our educationists are either ignorant of or indifferent to, the great benefits of such films and the so-called film magnates quite

in the dark about the huge opportunities that this business offers. But in advanced countries thousands of such films are produced to meet the requirements on every subject—history, geography, science, hygiene, civics, etc., etc. The production of such films is a specialized job and must mean the closest co-operation between the producer and the educationist and requires a synthesis of educational knowledge, child psychology and film technique. It can thus be entrusted only to experts. There are a few institutions who have been carrying on experiments in this direction but they had to fall back upon foreign productions many of which, being alien, are quite out of place and not of much use to our conditions. The three factors contributing to the impasse in this field have to be solved at a time and hence it is encouraging to note the wise steps taken by various Provincial Governments like Bombay, East Punjab, Delhi, West Bengal and C.P. to do some practical work in this field. Eminent educationists like Dr. Tarachand, Prof. Humayun Kabir, Sjt. K. G. Saiyda, Dr. V. S. Jha, Dr. D. M. Sen and Mr. S. S. Mathur and others are considering plans to implement the various schemes in this field. The problem is being studied by expert committees.

THE N. E. I. F.

It is with their encouragement that Mr. Goverdhandas Aggarwal who has studied the problem thoroughly has formed a big institution like National Education and Information Films Ltd. with an authorized capital of Rupees one crore out of which shares worth Rs. 25 lakhs are being issued at present.

Such a big capital is essential, if the organisation is to work on a sound footing with a long-range plan. It will have on its board of directors such astute and imaginative and nationally conscious businessmen as Sir Samuel Ranganadhan, Lala Karamchand Thapar, His Highness Khairagarh, Seth Anandilal Podar, Ex-Mayor of Calcutta, Raja Saheb of Udaipur (C. P.) Sardar Bahadur Sardar Ujjal Singh, Raja Saheb of Kollangode and Mr. Goverdhandas Aggarwal.

But while these directors ensure the smooth and sound working of the business side of the concern, it can only fulfil its obligations as suppliers of 'educational films' if such films are really 'educational'. Hence to

ensure the 'educational' quality and standard of its product, the National Education and Information Films Ltd. would seek advice of experts in the field. For this purpose a Central Advisory Council has been formed and it will be composed among others, of Mr. Jaiprakash Narayan, Shrimati Kamaladevi Chattopadhyaya, Mr. Yusuf Meherally and Dr. H. C. Mukerjee. The Vice-President of the Constituent Assembly, Seth Govinddas, President Hindi Sahitya Samelan, Dr. V. S. Jha, Secretary Education Department, C. P. and Berar, Dr. D. M. Sen, Secretary Education Department, West Bengal, Mr. S. S. Mathur, Superintendent, Education Department, Delhi, Ajmer, Marwara and Central India and Mr. B. S. Kesavan, the Curator National Library, Government of India.

Apart from this Central Advisory Council, provincial boards consisting of representatives of local educational Institutions, headmasters' and teachers' associations will be formed, and from time to time their advice will be sought to keep in contact with local problems and needs.

Field work has already started and branch offices at Delhi, Lucknow, Nagpur, Jubbulpore and Bangalore have been opened.

This institution is combining all the three functions of production, exhibition and distribution of such films by opening provincial film libraries and establishing mobile units exhibiting educational films on a cheap basis besides producing suitable films, so as to make visual education possible even for the poorest. It is hoped that, with adequate public and Government help this new experiment in this direction will not only render great service to the nation but also become a great commercial success thus inviting many more producers, exhibitors and film library-owners to this field.

In the field of books there are a hundred and one new experiments in cheap publication and in the field of illustration and presentation. India needs a bold experiment in the field of documentaries and educational films and we wish that no time is now lost. When this scheme is taken in hand on a nation-wide basis, the period required for the education of a child will not only be reduced but a huge sum saved to the national exchequer every year.

M. SADIQ

*The Director who has the unique distinction
of giving consistently good pictures*

NOW OFFERS YOU
One More Thought Provoking Story

S A B A K

A LESSON THAT YOU DARE NOT FORGET

With a Glittering Cast

MUNAWAR SULTANA, CHANDRAMOHAN,
OM PRAKASH, JILLO BAI & **G. JAGIRDAR**

Story & Dialogue
AZM BAZIDPURI

Music
SHYAM SUNDER

Songs
SHAKIL BADAYUNI

Art
A. A. MAJID

Directed by: M. SADIQ

Produced by: P.N.ARORA

Contact :

SADIQ PRODUCTIONS.

SHREE SOUND STUDIOS,
DADAR, BOMBAY.

"Khidki" Draws Huge Crowds At 4 Theatres!

Flippant And Clownish Farce!

This is a review of "Khidki" as in the fourth week of its run at Kamal Talkies in Bombay. Such number of complaints have been moved about this picture and there been so much of virulent propaganda against it by rival producers to mention the censoring and re-opening through which the picture has gone, that it has now become extremely difficult to find out what was the original "Khidki"

we found the picture at the Kamal Talkies, there is nothing vulgar or objectionable in it though its throughout is both flippant and ridiculous. From the beginning to the end the picture is clownish and even amusingly so at places.

BOY AND GIRL FARCE

There is nothing like a theme in this picture unless the mating of 11 men with 11 women can be called a matrimonial problem presented by Santoshi. The whole thing is a

The eleven girls of a social institution are attracted to their eleven site numbers across the street.

KHIDKI

Producers: Arvind & Anand
Language: Hindustani
Story & Songs: Santoshi
Music: C. Ramchandra
Photography: Chandu
Audiography: B. Shah
Cast: Rehana, V. H. Desai, Leela Misra, Mumtaz Ali etc.
Released At: Kamal, Bombay
Date of Release: 26th November 1948

Directed By:
SANTOSHI

The men and the women sing, dance and mock at each other and in doing so provide entertainment according to Santoshi's conception of entertaining.

A couple of attractive dance numbers and a few snappy songs punctuate this farce and the masses go out happy in the thought that they have had some value for their money. Our idiotic masses don't seem to deserve anything better.

REHANA'S CURVES

The picture is very well photo-



Recruit N. G. Mahadeshwar c/o N. M. Nath, Abhyankar Building, Sleater Road, Grant Road, Bombay 7, is 22, 5' 7 1/2", knows Hindi and Marathi and has great liking for film acting.

graphed in places and Cameraman Chandu shows distinct improvement in his composition and lighting. The direction is as frivolous as the theme. It doesn't need much brains to emphasize Rehana's breasts and even if she didn't have them in original, artificial ones could always be put in.

The songs are quite snappy in tune and composition. The Gandhian song, about which we have received thousands of complaints, is entirely harmless, though the producer's motives in using Gandhiji's name can be questioned.

As the whole picture revolves round Rehana all the characters move round her, including, of course, the director and his character perhaps. The eleven stud bulls under V. H. Desai cast only hungry looks across the street and the way they stared we expected to see eleven holes in the girls' window (Khidki) whenever it was closed.

The girls support Rehana in whatever she does. And she does a lot to emphasize her youthful curves and good eyes. Leela Misra tries to create some impression as the matron but the girls beat her with their youthful figures and antics.

"Khidki" is in the same class with Filmistan's "Shehnai", as good or as bad and frivolous. But "Khidki" is drawing larger crowds than "Shehnai", which means that more rotters are seeing "Khidki" and exhibitors seem to be in good season with this picture. It is a pity, however.



Rehana makes millions crazy in "Khidki" a social picture produced by Arvind and Anand.

**A TRUE-TO-LIFE THEME
THAT IS SURE TO CLICK**

SITARA

MOTILAL

SURAIYA

IN
LEKHA
लेख लिख

★ RARE STAR COMBINATION ★ 14 EXCELLENT SONGS
★ 6 DAZZLING DANCES ★ STIRRING STORIES

Music by: Krishundayal, B. Sc. Directed by: G. Rakaish Dialogue & Screenplay: Qamar Jalal

Produced by:

MEHTA AND RAGHUPATRAY

For Delhi, U. P. and East Punjab contact:

SHREE BHAGWATI PICTURES
Chandni Chowk, DELHI.

For overseas rights please contact:

INTERNATIONAL FILM DISTRIBUTORS
12, Champagali, BOMBAY.



FOR TERRITORIAL RIGHTS CONTACT:

LIBERTY ART PRODUCTIONS,

11/12, TINWALA BUILDING, TRIBHUVAN ROAD, BOMBAY 4.

NAS

'Lal Dupatta' Becomes An Attractive Picture!

Madhu Bala Assumes New Screen Personality!

In "Lal Dupatta". Producer-director K. B. Lall has given us a good picture. It is excellent in parts and good all round.

The story, however, suddenly becomes psychologically inconsistent at its most dramatic stage and the usual twist of giving a happy ending spoils the naturally dramatic conclusion of the story which is assiduously worked up to a tragic ending after the interval.

CINDERELLA ROMANCE

Basically, the plot of the story is the common Cinderella romance in which a rich Zamindar ultimately marries the daughter of a poor farmer, after the usual obstacles, misgivings and misunderstandings.

The young Zamindar of Amirpur returns to his principality after eight years of democratic education in England and finds his little kingdom tyrannized by his maternal uncle who is called the manager.

Kanwar is received by his handful of subjects. Among them is little Shobha, the daughter of Mukhiya

Bhikan Dada, a kisan. Shobha is pretty and has prettier eyes which pull Kanwar to her and thus sow the first seeds of romance in his heart of blue blood. (These princes are supposed to have blood with a different tint).

The manager who is an aristo-brat resents this romance but finding no counter arguments to the high-sounding democratic sermons of Kanwar, resorts to intrigue to spoil this love story. Taking Sawan, a man of odd jobs, as his lieutenant, the manager manages to murder Shobha's father on the day of her marriage with Kanwar. The wedding is thus postponed. The manager now cooks up a new plan and by forged documents and false testimony declares Shobha as an illegitimate child of sin adopted by her murdered father. With the help of Sawan, an unscrupulous woman is persuaded to claim Shobha as her long lost child.

INCONSISTENT BEHAVIOUR

It is here that the story gets a severe psychological jerk because



It is a pleasant moment of romantic give and take between Nalini Jaywant and Dilip Kumar in "Anokha Pyar" a social story of Ambica Films.

LAL DUPATTA

Producers: Akash Chitra
Language: Hindustani
Story: D. S. Sharma
Dialogue: Manohar Khanna
Songs: Madhok, Khanna & Shums

Photography: Fali Mistry
Audiography: Moolgavkar
Music: Gyan Dutt
Cast: Madhu Bala, Ranjit Kumari, Neelam, Bhagabai, Sapru, Rajan Haksar, Kesari, Pandit Iqbal etc.
Released At: Royal Opera, Bombay.

Date of Release: 10th December 1948

Directed By
K. B. LALL

Kanwar readily swallows the pill prepared for him by the manager and throwing his democratic training and sermons to the winds curses Shobha and even hits her with anger and contempt.

The man who had previously shown exemplary sense of justice and equality suddenly becomes a reactionary feudal lord swearing by the old blood tie stuff and refuses even to investigate the stigma flung at his lady-love.

If his old mother had been found guilty of this good-birth complex, one could understand the subsequent happenings better but Kanwar's sudden transformation from a justice loving democrat to a narrow-minded feudal prince taxes one's imagination quite a bit. It only proves that the lad had no backbone and in revealing himself thus he loses the sympathy of the audience.

Now the usual sophisticated vamp of the blue-blood variety is brought on the scene and she is thrown on Kanwar with dance and song punctuating the usual sequences.

The Cinderella now begins her cruel journey through the usual vale of tears nursed by Sukhiya, a loyal girl friend of hers. Shobha complains of some mysterious pain in the side and the way she catches at it from time to time we expect her to kick the bucket any minute. But she doesn't, because the director wanted a good ending.

The manager's plot is ultimately exposed by his accomplice, Sawan and after a small rebellion and a bit

of shooting and beating we see the manager lying dead and the Cinderella triumphant in the arms of her Prince Charming with a pink dupatta (the Bohra painter's version of red thrown over her head.)

As Indian audiences love tragedies due to some mysterious masochistic

tendencies, a tragic ending to the story would not only have been more logical but also more popular.

MADHU BALA'S PERSONALITY

Technically, however, the picture has been beautifully photographed, artistically taken and well presented. The dialogue is sparkling and beau-

tiful and Manohar Khanna deserves special praise. The lyrics are not much of a composition but quite a few of them are attractively tuned. Recordist Moolgavkar has also done a good job in giving good tone to every word of the songs and the dialogue—a rare experience in Indian pictures.

Except in those parts where the psychological inconsistencies are noticed, K. B. Lall's direction is good and effective. He has laboured a lot over Madhu Bala and with admirable results.

Under Lall's competent direction Madhu Bala acquires a new screen personality. The erstwhile child now looks an attractive maiden with all her curves well framed but not unduly emphasized. Madhu Bala plays Shobha beautifully and proves herself at once competent and versatile in both light and pathetic sequences. Her dialogue is also emotionally delivered.

Rajan Haksar plays Kanwar pretty well for a maiden effort. He speaks well and seems to be sincere about his work. If he stops his face from being flabby, by keeping away from the dining table, he will present a less flat appearance and prove a good addition to our screen talent.

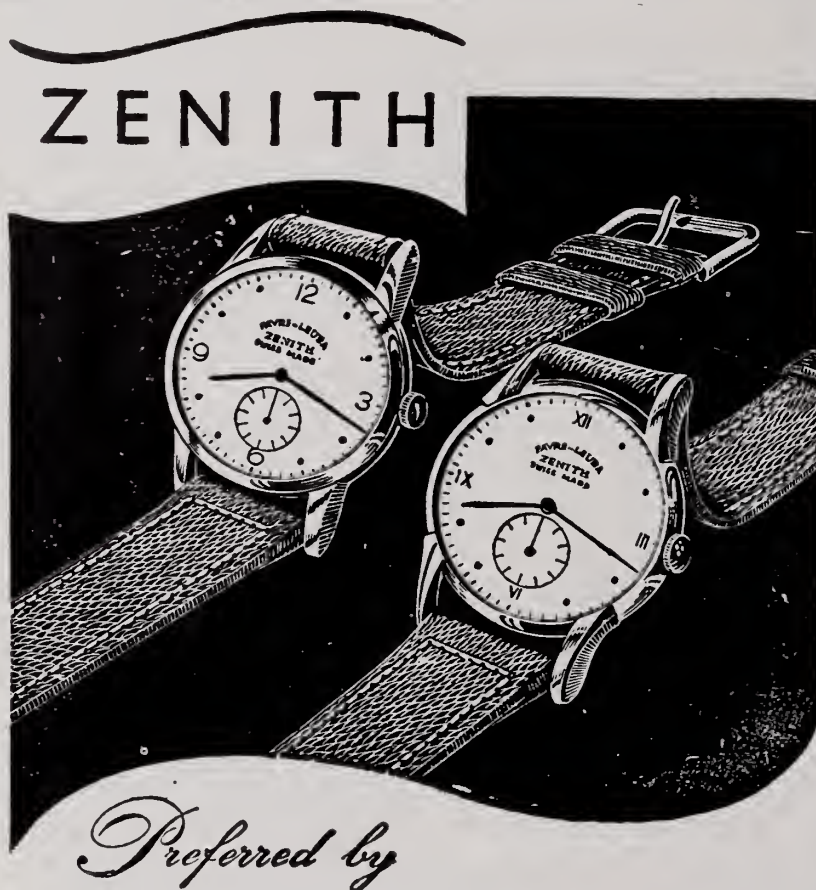
MILESTONE OF MATURITY

Kesari, who rotted in Ranjit for a life-time, does very well in his slapstick role of Sawan. Making a team with the versatile Ranjit Kumari, Kesari punctuates the story with gags and laughter and becomes popular with the masses.

Sapru plays the manager in a very stogy manner and his big fat cheeks have now swallowed his light eyes which were once his main attraction. Pandit Iqbal plays the Mukhiya and looks a sincere kisan every inch and minute.

Bhagabai gave us a bit of a pleasant surprise as the sick mother the way she gives tongue to her dialogue. If all old women of the screen spoke their dialogue as well as Bhagabai, they wouldn't become so boring.

"Lal Dupatta" is an attractive picture and the one-time little Madhu Bala is its main attraction. This picture is the first milestone of her maturity in screen acting and as such reflects all the shy glimpses of her early maidenhood.



DISCRIMINATING MEN

Each Zenith watch is a worthy example of the finest craftsmanship; slim and elegant, with unquestioned accuracy day in and day out. Men throughout the world prefer Zenith, for here is the watch of renowned reliability yet moderate in price.

No. 1254 — On left, 15-Jewel Zenith movement, with chrome plated case and steel back. Arabic numerals, as illustrated. **Rs. 170.**

No. 1234 — On right, 15-Jewel Zenith movement, with chrome plated case and steel back. Roman figures with raised gilt dots, as illustrated **Rs. 170.**



FAVRE-LEUBA & COMPANY LIMITED
BOMBAY & CALCUTTA

"Anjangerh", A Trite And Boring Picture!

Picture Exploits People's Patriotism !

"Anjangerh" is another poor picture from the New Theatres. It has the usual hackneyed formula of a feudal king oppressing his people; a mining syndicate exploiting the mineral resources of the state; a Gandhian Sadhu doing humanitarian service and preaching tolerance and a rebel offering the usual guerilla resistance.

The whole affair is disgustingly familiar and its pseudo-patriotism now stinks in the present after-pains to our freedom. At best, "Anjangerh" is a poor attempt of a producer to cash the prevalent sentiment of patriotism among our people in their first glow of freedom.

A BEARDED GANDHI

The ruler of Anjangerh is cast in the old feudal mould. He crushes his people with taxation and forced labour. A mining syndicate, symbolising capitalism, enjoys a state monopoly and plays the divide-and-conquer game between the ruler and his people. The Syndicate pays for the labour but the labourers pay back in sweat with the result that

ANJANGERH	
Producers:	New Theatres Ltd.
Language:	Hindustani
Story:	Subodh Ghosh
Dialogue:	M. Bajpai
Lyrics:	Blushan & Panday
Music:	R. C. Boral
Photography:	Kamal Bose
Audiography:	Bani Dutt
Cast:	Ajay Kumar, Sunanda Devi, Hiralal, Bipin Gupta, etc.
Released At:	Excelsior, Bombay
Date of Release:	26th November 1948
Directed By BIMAL ROY	

there is a general dissatisfaction among the people.

To keep in tune with the times, the story now introduces Dr. Chowdhary, a bearded humanitarian with a young daughter and a crowd of disciples. Dr. Chowdhary heals the poor physically and spiritually. Though we are not told so, we are still expected to identify this kindly old man with Gandhiji. The words placed in his mouth echo quite a few of Gandhiji's

teachings but in case we miss these words in a moment of boredom, there is "Raghupati Raghav Rajaram", the famous 'bhajan' of Gandhiji and additionally this bearded doctor is also shot dead precisely with three bullets by the guards at the mine. So don't make a mistake about Dr. Chowdhary being the screen Gandhiji with a beard and a fat, clumsy daughter to boot.

The conflict between power and people and between capitalism and labour continues with power and capitalism getting the upper hand as usual with one Mr. Mukherjee thrown in as the Junior Dewan of the State to crush any rebellion.

Now the screen is got ready to give us glimpses of the 1942 revaluation—or was it rebellion?—and Dulal Mahato, a people's man, becomes the supreme symbol of an underground guerrilla movement. Call him Jayaprakash Narayan, Nana Patil or whatever you like, Dulal sneaks in and out of windows under cover of the night and escapes his capture like Robin Hood with a price on his head.

DEMOCRACY THROUGH LOVE

Mr. Mukherjee, the Junior Dewan, has in the meanwhile fallen in love with Shubha, the fat and ugly daughter of the bearded Gandhi of Anjangerh. What all his education could not teach him about democracy, his love for this ugly woman teaches him in a few days.

Realizing the quick transformation of Mr. Mukherjee from an autocrat to a democrat, it wouldn't be a bad idea to start love schools in our country to teach democracy to some of our sex-starved ministers and politicians. It is a much easier way, seeing that amongst our women volunteers there are many women a thousand times better looking than Shubha of Anjangerh.

The Raja Saheb, symbolising of course the British in 1942 or perhaps Vallabhbhai Patel in 1948 against the R.S.S. and the Communists—it cuts both ways unfortunately, soon lets the guns deliver their message of death and the poor are soon riddled with bullets in place of curry and rice. The event is staged as a forest satyagraha to remind us of the forest satyagraha we had at Chirner in our freedom's battle.

ONLY DRAMATIC INCIDENT

The directors of the mining syndicate now design to exploit this tragedy of feudalism by broadcasting it to the world when an explosion in



Nandubala is fast becoming a popular artiste. Once again she will be seen in "Angrai" produced by K. B. Lall

their own mine kills fifty workers. That silences them and over the dead bodies of the poor both the ruler and the capitalists join hands in an unholy conspiracy against the people.

Incidentally, this is the most and only dramatic incident in the story. It is well-timed and beautifully executed to bring home the cruel fate of the poor sandwiched between the rulers and the capitalists, both exploiting them for different ends.

Dr. Chowdhary, following the footsteps of Gandhiji in the face of danger, rushes to the rescue of the distressed but is shot dead by the guards at the mine. Just three shots! One less or one more would have confused our identification of the character with Gandhiji.

The death of Dr. Chowdhary makes the love-sick Mukherjee a democrat overnight and now comes the climax of revolution. Robin Hood Dulal rushes to and fro evading the soldiers and the price on his head.

Shubha courts imprisonment and so does Mr. Mukherjee. Very soon the people of Anjarharh—a couple of hundred at the most—march to the ruler's palace with their Robin Hood leading them.

After the usual vituperation, Dulal begins bargaining with the ruler and the capitalists and all terms being quickly granted, a benign autocracy—or was it a weak democracy?—is ushered in. Now we see the two patriots—Shubha and Mukherjee—coming out of jail and they soon become Mr. and Mrs. Leader, for no fault or sacrifice of their own.

A BORING PICTURE

The production values of the picture are in keeping with the recent standard of New Theatres. With the exception of one sequence, already mentioned above, nothing in the picture is worthy of the much-boosted name of Bimal Roy as a director.

The music of the picture has classical fragrance and sounds sweet to ears more enlightened than those of the masses. The dialogue is rather poor for the theme.

From the players, Bipin Gupta easily gives the best performance as Dr. Chowdhary. He delivers his dialogue in an emotional strain but is inclined to be a bit too slow and deliberate in doing so. And yet he speaks too well for a Bengali. The next best performance is given by the little girl (difficult to find her name

owing to the idiotic arrangement of the picture booklet) who plays Dulal's daughter. That is a bright girl with a screen personality and gives a splendid promise of being a very good artiste some day.

Ajay Kumar who plays "Mr. Mukherjee" is evidently new to the screen. He is a man with heavy shoulders but plays his maiden role with dignity and restraint. He will need a couple of pictures more to remove his camera consciousness.

Sunanda Devi plays "Shubha" and looks fat and clumsy. She speaks Bengali Hindustani and fails to make an impression even in the most simple role which she plays. Hiralal plays the king part well.

The picture is boring throughout because of its familiar story and weak handling. It won't pay exhibitors to make much of this picture. In fact, it might prove a losing proposition.

MUSIC

Columbia Records
MAGIC NOTES
TRADE MARK

FROM RECORD BREAKERS

**JUGNU
MELA
PUGREE**

RECORDED ON
COLUMBIA

△ THE FINEST NAME ON RECORD △
HEAR THEM AT YOUR NEAREST DEALER

COLUMBIA GRAPHOPHONE CO., LTD.

CALCUTTA. BOMBAY. MADRAS. DELHI.

AT HOME AND ABROAD

BANNED IN MADRAS

Madras, December 21.

"Jugnu", a filthy slander on college life produced by Shaukat Art Productions, has been banned by the Madras Government as unfit for exhibition throughout the province.

AN OLD FRIEND!

Hollywood, December 21.

Sir C. Aubrey Smith, British screen star, who starred in many a Hollywood picture, died at the age of 85. He recently finished his role in "Little Women".

Young and old alike will remember the ease which characterized his portrayals of the "fine old gentleman", especially his classic portrayal of "Little Lord Fauntleroy". Apart from being a stage actor and film star, he was a brilliant cricketer and played his favourite game till the age of 75. His clever tactics in bowling earned him the nickname "round-the-corner" Smith.

At the age of 75, he received his B. E. for he possessed such qualities which made him almost a "British institution".

ANOTHER FILTHY PICTURE

Bombay, December 25.

The Hyderabad Government have banned Jagriti Pictures' "Matlabi" as unfit for exhibition. This undesirable film which was first banned by the Bombay Board of Censors was recently exported to Rangoon, where it was running to crowded houses.

NEW SAFETY FILM

New York, December 19.

It is reported that the American film industry is likely to abandon the use of cellulose nitrate as base in favour of acetate. The change has been called revolutionary by the trade and is expected to take five years. This means that the precautions taken in storing, delivery and showing of films need not be so severe as at present.

Films with cellulose nitrate base are originally used in America for special purposes. In 1929 after the Cleveland disaster in which 124 lives were lost through a film fire, safety film came to be used. Gradually this has come to be replaced by the acetate base.

Cellulose acetate burns more slowly than paper. When lit, there is only a flicker of flame which goes out.

Let us hope that this new film checks future film fires which have taken a heavy toll of human lives all over the world.

NO MORE GODS?

Madras, December 26.

With the South Indian producers making demons out of gods and gods out of men, the Madras Government is considering a proposal to prohibit film artistes from portraying gods and goddesses on the screen.

The government feel that indiscriminate featuring of Hindu gods and goddesses has resulted in the public losing veneration for them. Moreover this would be in consonance with Christianity, Islam, Buddhism and other religions where human beings don't personify gods.

So 'Bhagwan' threatens to be an invisible entity in motion pictures in future if the proposal is carried through.

BELIEVE IT OR NOT!

London, December 28.

Many British newspapers and periodicals are contributing voluntarily thousands of pounds to lodge an appeal with the House of Lords against what has been described as a Hollywood attempt "to gag English film criticism and intimidate English film critics."

It all started when Miss Arnot Robertson, a film critic of the British Broadcasting Corporation, clashed with the Metro Goldwyn Mayer for giving her opinion on their picture. M. G. M. complained to the B. B. C. and said that she "was completely out of touch with the tastes and entertainment requirements of the picture-going millions."

Miss Robertson demanded a public apology and compensation on the grounds that the letter sent by the M. G. M. to the B.B.C. was "defamatory." She sued for alleged libel and won the case with £1500 as damages but later lost it when M.G.M. appealed to a higher court.

Mr. Tom Driberg, a journalist member of Parliament, speaking about it in a debate on the British Government's new Legal Aid and Advice Bill said, "As things are, it may clearly be difficult in the future for critics or other writers in similar circumstances to risk bringing libel actions at all against these opulent and barbarous Hollywood corporations whoever they may be, who are trying to gag and intimidate English critics."

CENTRAL CENSORS!

Bombay, December 28.

It is officially learnt that the Government of India are constituting a Central Film Censorship Board shortly.

This board will formulate a uniform censorship policy for all



Mumtaz Shanti seems to have been surprised out of her veil in "Aahuti" or "Anokhi Qurbani" of Sansar Movietone.

Sim. Kalakar

ROOP KALA NIKETAN

presents



BAPU ne KAHA THA

Produced by
N.L. Jalan.

बापू ने कहा था
"बापू ने कहा था"

Art Director:
CHARU ROY

Sound Engineer:
S. K. BANERJI

AJANTA ART PUBLICATIONS

Starring:

Mira Misra, Paresh Banerjee,
Pahari Sanyal, Sunder, Kamal
Misra, B. Kapoor, Rirkoo,
Prithidhara, Shuktidhara etc. etc.

Music:

CHINMOY LAHIRI

Songs:

RAMCHANDRA "ANSU"

Dance

JAMUNA Pd. PANDEY

Scenario & Photography:

G. K. MEHTA

Contact:— **ROOPKALA NIKETAN,**
7, SARAT CHATTERJEE AVENUE, CALCUTTA, 29,

provinces and states. At present, the different censor boards often pursue policy according to the whims andancies of their members and give quite a few vindictive exhibitions of provincial autonomy.

THE MISER !

Hollywood, December 27.

Actress Lien Deyers, once known as Mary Pickford of Holland, 38, got a divorce from Furier Irving Rubin, on the grounds that he always complained about her expenditures.

She told the judge, "Everything I bought was too expensive. Once I bought six apples. My husband said that three were enough."

Lien will receive a monthly income of \$1250. She need no longer worry about buying three apples more or less.

STOP ORDER

Bombay, December 24.

Under the Paper Control (Economy) Order 1945, the printing and distribution of cinema booklets as a business by persons other than producers and exhibitors of films and registered publishers of books is an offence and a serious view will be taken of offenders in this respect by the Government of Bombay.

The producers and exhibitors of films have been allowed a limit of 50 pounds per month. The registered publishers of books can also print and publish such booklets within their quota, provided the paper consumed is debited to the printer's quota. But people outside this circle have no right to indulge in wasteful methods in these times of shortages.

SCREENFULL !

New York, December 29.

David O. Selznick's film "Portrait of Jenny" is supposed to contain a specially photographed storm sequence. For this purpose, during the filming of the film in the last thirty minutes, the screen of 20 feet width will be expanded to 40 feet in some of the theatres in New York.

PRICE OF LAW

Surat, December 25.

Prohibition of smoking in theatres as the cause of stabbing of two doorkeepers of a theatre in Surat on Friday, the 24th of December 1948.

Two persons were found smoking inside the theatre in defiance of the Government's order and the door



"Chunaria" produced by Kuldip Pictures promises to be an exciting picture the way we find Sophia in a pose of careless abandon.

keepers merely asked them to go out and smoke. After the show the doorkeepers while returning to their homes were attacked with knives.

PIOUS PLATITUDES

Madras, December 26.

Declaring open the Documentary Film Exhibition on Saturday, 25th of December 1948, Mr. R. R. Diwakar, Minister of Information and Broadcasting, Government of India, stressed the importance of documentary films in educating the masses.

Said Mr. Diwakar, "What is needed in an infant democracy like India today is mass education. Within the next year or so the whole of India will have to take part in the general election on the basis of adult franchise, which meant that the people would have to decide as to who would run the Government of the country".

DOUBTFUL PROSPECTS

Bombay, 1st January '49.

Producer Keshavlal Mody whose "Khidki" is running to crowded houses in Bombay, contributed a whole week's collection of Kamal Talkies to the Gandhi National Memorial Fund.

The collections amounted to Rs. 10,000/- and odd. Will the other producers do likewise?

NEW YEAR ADDITION

Veena, the touch-me-not star till she met Al Nasir is back in Bombay from Pakistan and awaiting a visit from the stork.

If the little one becomes half as charming as Veena, her labour wouldn't be in vain.

After the baby will come the film contracts.

GONE WITH THE WIND !

Arizona, January 7.

Hollywood film director, Victor Fleming, better known to filmgoers as the successful director of that stupendous picture "Gone With the Wind" died on Thursday, the 6th January, of heart attack at Cottonwood.

Even in his early days of film direction he had made quite a name in adventure pictures directing Jean Harlow, Clark Gable and Spencer Tracy.

Some of the films directed by Fleming are: "Treasure Island", "Captain Courageous", "Test Pilot", "The Wizard of Oz" and "Dr. Jekyll and Mr. Hyde". His last film was "Joan of Arc" starring Ingrid Bergman.

LONG ORDEAL

Madras, January 3.

According to a restriction order

issued by the Government of Madras, the length of film to be exhibited at any cinema show should not exceed 15,000 feet including approved films and the duration of the show should be three hours including the interval.

This order applies to films censored on or before 1st March 1949.

SOUTH INDIAN CODE

Madras, January 1.

The Madras Board of Censors has formulated a production Code for the South Indian producers and is in many respects similar to the one formulated by the Bombay Board of Censors.

Additional emphasis is placed on mythological characters, especially Hindu gods and goddesses which should be shown in such a way that they inspire reverence in the minds of the filmgoers.

All drinking scenes except those places where drinking is shown as an evil will be deleted from pictures in future.

BANNED

Bombay, 6th Jan. 1949.

The Bombay Board of Film Censors have banned two Hollywood pictures: "Lady In Ermine" produced by 20th Century Fox and "Loves of Carmen" produced by Columbia Pictures.

The first picture was banned on the grounds of having a low moral tone, advocating immoral relationship and appealing to the lower passions of people, while "Loves of Carmen" is banned on the grounds of being a sex-obsessed theme with crime and violence and without any redeeming features.

SINGING DOLL

Hollywood, November 27.

M. G. M.'s popular singing star, Kathryn Grayson has become proud mother to a bonny baby girl weighing eight-pound-two-ounce.

Hubby Johnnie Johnston has already discovered signs of a strong "singing" voice in the little one. She will be named Patricia Kathryn and nicknamed Patty Kate.

TWINS OR QUINTS ?

Hollywood, December 4.

Lana Turner, who has just finished her work in "The Three Musketeers", is expecting a visit from the stork.

Her little daughter, Cheryl Chris-

tine, doesn't know whether to vote for a brother or a sister. And so she has settled for twins.

A MIRACLE, INDEED !

Hollywood, November 18.

Character actor, Hobart Cavanaugh, celebrated his 35th wedding anniversary on the set of "Three Wives" at Twentieth Century Fox where he was congratulated by the entire company.

AT LAST !

London, November 20.

The British Treasury has given a

grant to the British Film Institute whereby its scope of activities will be widened.

A new board of governors has been appointed to the Institute. The Institute, started in 1933, has so far functioned as an information centre and a library for short films.

With financial backing from the Treasury, the Institute will show more films in the fields of education and science and also develop a national film library of important films.

Attractive as it is to look at in its primrose vitreous enamel, easy as it is to manoeuvre because of its scientific design, what fascinates most women about this H.M.V. Iron is that they can "dial" the correct temperature for a particular fabric (wool, silk, cotton, linen, rayon)—that temperature being automatically maintained by the thermostatic control.

See it—and all the new
H. M. V.
Household
Appliances—
at all good
Shops.

H.M.V. Controlled Heat IRON

THE GRAMOPHONE CO., LTD. Dum Dum - Bombay - Madras - Delhi

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

SMOKING

'Prohibiting smoking in Bombay cinemas is good work. The Government of Madras are also going to follow this lead.

'Generally, when college students and some girls in the cinemas they smoke too much and turn the auditorium into a smoky hell.

'Bombay's lead must be followed in other provinces if they are as anxious to look after the health and hygiene of their people.

'The Ajmer-Marwara authorities could also prohibit smoking in cinema houses immediately'.

AMER. S. Chakrabarty.

PUNJABIS ALL !

Have you ever heard a father calling his son 'a son of an owl', 'an gallantly begotten son' or 'a son of a donkey' in the presence of the mother's mother? If not please see 'Aman' a Punjabi film produced by a Punjabi.

Being a Punjabi I was very much shocked and ashamed on hearing these epithets which no sensible man can tolerate.

It is a shame on the producer and the director of this film!

SILLA. Sohan Sharma.

WHY PATRONIZE

November 1948 saw the opening of another new cinema, "Kempegowda Talkies", in Bangalore. This was the seventh new talkies built in this city during the post-war period, in spite of cement and steel shortage. If you are not mistaken another two cinemas are under construction. The housing problem here is very acute but yet our popular ministry is allocating mansions to be built merely for the entertainment of the people whereas thousands here are denied a roof to live under.

Coming to this Kempegowda Talkies, it is almost a triangular building. Its corridors, and there are quite a number of them, resemble corridors and one gets the impression that he is in a monastery instead of a cinema hall. I am very much doubtful whether at first this building was intended to be a theatre. Balcony contains only one class

viz., Rs. 1-10. I happened to go to this theatre on the second day of its opening to see "Dak Bungalow". I purchased a Rs. 1-10 ticket and when I was directed to the balcony I almost mistook it to be an 8 as. class, so bad are the seats. There is a complete absence of fans and there were whispers to the effect that the hall is air conditioned. As the picture proceeded, it became unbearable for me to sit. It was miserably hot and there was an air of uneasiness about the audience. The whispers about air conditioning soon changed into curses and not a soul was able to enjoy the picture. This is winter and I shudder to think what will be the fate of the filmgoers in summer. Is it right on the part of an exhibitor, Mr. Patel to exact Rs. 1-10 from a filmgoer and make him go through all these ordeals?"

V. K. Fazlur Rahman.
BANGALORE.

MR. CHANDRALEKHA ?

"The Government of Madras have restricted the duration of cinema shows to 3 hours. This, you will no doubt agree, is wise action.

"Strangely enough, Mr. S. S. Vasan, the leading Tamilnad film pro-

ducer, has expressed his "strong condemnation of the government action. In the past, this patriotic film producer had waxed eloquently on the "educative" aspect of films. He had also propounded many idealistic thoughts on films which were very much appreciated by people who regard film as a fine art. But they were very much dismayed when Mr. Vasan himself produced films based on nothing but myth, magic and mystery. A very queer way of educating the ignorant and superstitious masses indeed!

"From the experience derived from his own films perhaps, Mr. Vasan thinks that any attempt to restrict the duration of cinema show "would result in denying the poor man the relaxation he is seeking". What concern for the poor man! Poor (pitiable) indeed is that man who must sit for more than three hours in a cinema show to get entertainment or relaxation from Mr. Vasan's pictures! Will that man get the entertainment at all even if he heroically sits for hours? I doubt very much".
POONA. H. K. Rao.

SOUTH INDIAN CENSORS

"We are really surprised and at



Jairaj and Sulochana Chatterjee seem to be in a moment of distress in "Ladli", a social story produced by Variety Pictures.

K.B.LALL PRESENTS

Madhu Bala

AGAIN



in

ANGRAI

A MUSICAL

Particulars:

AKASH CHITRA, FAMOUS CINE LAB. & STUDIOS.
Haines Road, Mahalaxmi, BOMBAY 11.

Hind...

the same time thankful to Minister Morarji for his stern action, banning "Jugnu", which was passed by his Censor Board. The Madras Government have also banned it on the 10th December quoting reference to the ban in Bombay. Mr. Patel, even though the Bombay Censor Board is a sleepy one, you are there to wake up at the right moment and save the people. But, what about others, especially we Tamilians who are being tortured with 18 to 20,000 feet of boredom with some obscene incongruities under the label "socialism"? If the local Censor Board works conscientiously, I think, almost all pictures in Tamil being produced now, should meet with the same fate as "Jugnu".
MANGALORE. N. V. R. Swamy.

DON'T MIND VASAN !

"I am sure you are aware that the Madras Government recently decided to restrict the film footage upto maximum of 13,000 ft. It is really a boon to us because it relieves us from seeing worthless pictures, some of which (e.g., "Chandralekha", "Mo-ni" etc.) are 20,000 ft. long. And now, Mr. Vasani, the boss of Gemini Studio which is notorious for producing such rotten stuff like "Manamma" and "Chandralekha", protests against this restriction. What can we do?"
MANGALORE. K. Mukunda Rao

CONGRATULATING !

"As from 1st January 1949 the Madras Government have issued or-

ders restricting the footage of films to be exhibited to 15,000 ft. or three hours duration. This may be very bad news for the producers of the South, but to an average cinemagoer, it is a great relief as the length of the films in the South generally exceeds 15,000 ft. Imagine the lot of the people sitting continuously for more than 3 or 4 hours inside a cinema house most of which can hardly be called "cinema houses". I wish to congratulate the Government of Madras through the columns of your esteemed journal on this wise step."
BOMBAY. K. N. Rao.

THANKS !

"I was surprised to read your reaction to a criticism of Rajaji's fabulous (for a poor country like ours) salary in the "Editor's Mail" of Filmindia. Whatever your other defects, I had always credited you with a true democratic spirit. Surely, now that we are (supposed to be?) free, you don't expect us—citizens of a Free India—to think like slaves! The fact that we tolerated (not always) the old regime with all its pomp and show, does not mean that we ought to put up with it now. We have found our long-lost voice and you cannot stifle it any longer.

"If anyone is mean, it is those who talk of dignity and prestige in the face of the poverty that is eating away the lives of our people. The glory of a nation does not rest on the glory of a few individuals. As long as the bulk of our people starve,

as long as we are the slaves of hunger and disease, we dare not hold up our heads. Unless we demolish the old rotten structure to its very foundation, how are we going to build the new India of our dreams? The people did not give up their sweat and blood merely to see the continuation of a system they have grown to hate! You cannot wake up a man from deep slumber and immediately want him to fall asleep. Of course you can drug him!

"Well, excuse me Mr. Patel, but I have got to cry: "Shame on you!"
MANGALORE. Vinata Pai.

AGREED !

"In the editorial comments of your December issue on the film 'Matlabi' that has been banned by the Government of Bombay, you have rightly pointed out what harm is done by the producers of that film, in screening it at Rangoon. It is equally appreciative that your Rangoon reader has brought this fact to your notice in time. In this connection I would like to inform you that this is quite a common affair in India itself, why to speak of Burma or Ceylon. This film 'Matlabi' is now running in the 'Permanent' Talkies, Andersonpet, K.G.F. and from this it could be gathered that this condemned stuff of the Government of Bombay is freely allowed in many other places. It is therefore no wonder if it is seen running in a distant country like Burma.

"In the present set up, the censorship of films is akin to that taken against political journals by the different provincial governments. The producer is not much worried if his film is banned in one place, as he is sure to push it somewhere else. Unless the negatives and all positive copies of the film are altogether confiscated the ban over a film may not serve the purpose desired by the censors."

T. R. R. Swamy.
ROBERTSONPET, K.G.F.

WELL. NANU ?

"The local "Olympia Talkies" is a veritable film fan's graveyard. It is highly surprising that this theatre managed by Nanubhai Desai, a partner of Jayantilal Thakore of Famous Pictures and 'Prabhat Talkies'—one of the high class theatres at Bangalore—should be so sadly neglected and managed.

"The seats in the 8 as. class are



It seems to be a beauty and beast situation between Nigar Sultana and Yaqub in "Bazaar", a social story of Madhukar Pictures.



Back to her dancing roles, Sitara will charm millions in "Lekh", a social story of Liberty Art Productions.

all dusty and their cushions torn. This class situated alongside the ladies' lower classes—which are a real pandemonium or a Babel's Tower—is too sad for words, for it is an adventure to search a seat with a cushion or one which is dust free. Add to this the bugs that attack no sooner the lights are out. At this rate, how can anybody enjoy any picture?"

MYSORE. A. N. Narayana Rao.

SLEEPING CENSORS !

"Accept my heartiest congratulations on your most frank and justified criticism of "Jugnu" which slandered the entire student community in India by its most stupid, vulgar and degenerated theme. Let me also thank through you the Home Minister of Bombay for his praiseworthy act of banning this picture in Bombay, though it is too late for Northern India where it has already run. I wish the Censor Board which to my mind is a "sleeping Board"

was a bit vigilant and realistic, and saved the "flowers of the nation" from such a ruthless and mean propaganda against college education which has been depicted in "Jugnu" and where a college boy behaves even worse than a apache and a college girl looks no less than a gammer."

DELHI. Jai Bihari Lal Thakur.

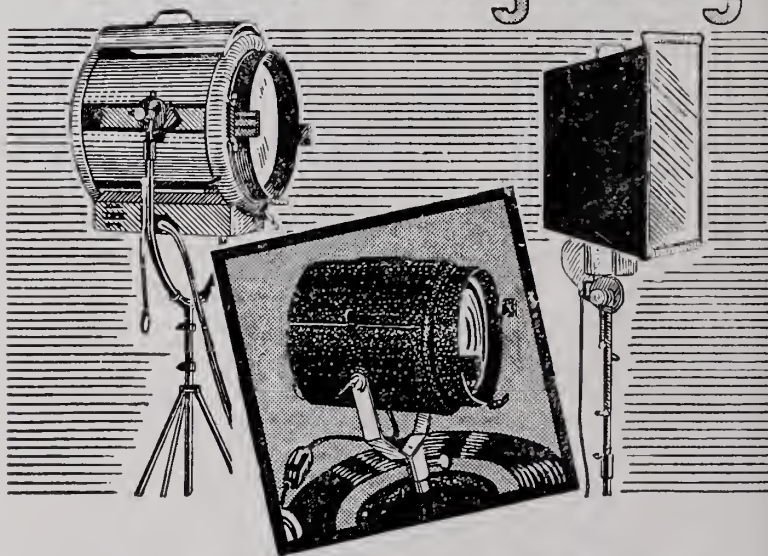
SCISSORS FIRST !

"The news that the Government of Madras have decided to offer a prize of Rs. 500 for the best picture pro-

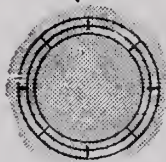
duced in the province each year, of course, a welcome one. But it doubtful whether the Government object, to get better pictures being produced, would be achieved! No adays, pictures with more vulgar are box-office hits and no producer will care for this prize of Rs. 500. If the real object of the Government were to get better pictures, unless enthusiastic members of the Censor Board use the scissors without favour or favour, I don't think we can hope to get better pictures.

NEGAPATAM. N. V. R. Swan

Planned Lighting



by **MOLE-RICHARDSON**



DIFFUSER FRAME



BARN DOOR

With years of experience in the field of illumination, Mole - Richardson have developed lighting units to meet every need of modern studios. These lights are three in series designed to meet the varying needs of a studio. They come complete with accessories.

GENERAL RADIO & APPLIANCES LTD.
(formerly Fazalbhoy Limited.)

Motion Picture Sound Engineers,
16, New Queen's Road Bombay.
1/18, Mount Road, Madras.
10, Old Court House Street, Calcutta.
Distributors for the East Punjab U.P. & Delhi,
RADIO CINE CORPORATION,
72, Queensway, New Delhi.

We also supply

STUDIO CAMERAS,
RAS, DEVELOPING AND PRINTING MACHINES
AND OTHER
STUDIO ACCESSORIES.

PICTURES IN - MAKING -



HINDUSTAN CHITRA (Bombay)

Under the banner of this new concern, Producer-director-artist Kishore Sahu is making rapid progress with its maiden production "Sawan-Aa-Re", the outdoor scenes of which were shot at Naini Tal recently. The picture stars Kishore Sahu opposite R. N. Saha, with David leading the supporting cast consisting of Ramesh Chandra, Sophia, Mohana and Gulab.

NATIONAL THEATRES (Bombay)

"Hul Chul", their maiden production, starring Nargis, Sitara, Yakub, Vir and Dilip Kumar being produced by K. Asif under the direction of S. K. Ojha at the Famous Cine Studios is fast nearing completion. Asif is responsible for the music of the picture which has been already acquired for territorial distribution to Bombay, Bengal, Sind and West Pakistan by various firms of leading distributors.

INDIA NANDA PRODUCTIONS

(Bombay)

Their maiden social, "Singhar" produced by R. B. Haldia and starring Suraiya, Madhubala, Jairaj, Diga Khote with a supporting cast led by K. N. Singh is progressing well under the direction of J. K. Nanda at the Shree Sound Studios, Khar. Anwar is directing the music for the picture.

INDIA FILMS (Bombay)

Producer-director-artist Raj Kapoor is busy day and night trying to complete his second picture "Baran" starring Nargis, Premnath and Raj Kapoor himself. World distribution rights for the picture have already been sold to the All India Film Corporation, Bombay, and territorial rights for Bombay, U.P. and Bihar, East Punjab, Bengal and C.P. and Pakistan have been acquired respectively by Messrs. Jaysinh Chandra, Bombay, Wadia Paramount Film Distributors, Delhi, "Friends of the East", Jullundur City, Kapurchand, Bombay and Idd Mohammad, Lahore.

ASHOK FILM DISTRIBUTORS

(Bombay)

Taj Mahal Pictures' "Chandni Raat", produced and directed by Ehsan, starring beautiful Naseem, Shyam, Ullhas, David and Parveen is now in the editing room. Shakil Badayuni composed the lyrics for the picture and Naushad gave the music.

INDIA FILM CORPORATION LTD.

(Bombay)

"Nai Reet", their maiden production, produced by R. N. Simhal



Rehana puts rhythm in her work in "Actress" produced by Filmistan Ltd.

and directed by S. K. Ojha, stars Sulochana Chatterji, Rajendra and Geeta Bali in the leading roles, with a supporting cast led by Leela Misra. The lyrics are composed by Kumar Gupta and music by S. K. Pal. The picture is shortly to be released at Delhi, Calcutta, Bombay and other leading stations.

JAGAT PICTURES (Bombay)

Their latest picture, "Sunhere Din" directed by Satish Nigam, is now in the editing room and is expected to be released next month at Delhi, Lucknow, Kanpur, Allahabad, Karachi, Calcutta and other stations in India and Pakistan. It stars Rehana, Raj Kapoor, Nigar and Roop Kamal. The lyrics have been composed by Madhok and the music is directed by Juan Dutt.

The inuhurt ceremony of their third picture "Shair" starring Suraiya, Kamini Kaushal, Dev Anand, Aga, Veena Kohli and Cuckoo was recently performed. Shakil Badayuni has composed the lyrics and Ghulam Mohommed is giving the music. It is being directed by Chawla, a former assistant of Shaukat Hussain.

FILMISTAN LTD. (Bombay)

Two new pictures, "Sanwariya" a musical comedy and "Actress" a social picture are shortly being released at the Roxy and the Novelty respectively. The former stars a debutante, Hafeez Jehan with Rehman and Veera, for which Santoshi wrote the lyrics and C. Ramchandra composed the music. "Actress" is directed by Najam Naqvi and stars Rehana, Prem Adib and Meena. Its music comes from Shyam Sunder and lyrics from Nakshab and Raja Mehdi Ali Khan. Three more pictures "Samadhi" (directed by Ramesh Saigal), "Shabnam" (directed by Bibhuti Mishra) and "Sargam" (directed by Santoshi) are rapidly progressing at the studios.

MADHUKAR PICTURES (Bombay)

Their maiden picture "Bazar", starring Nigar, Shyam, Gope and Yakub

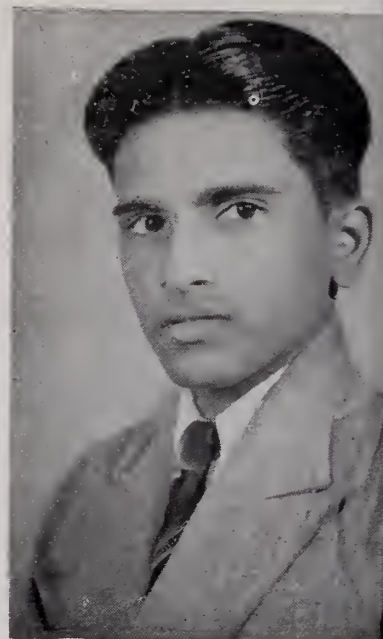
features Paresh Bannerjee and Mira Misra in the stellar roles with Pahari Sanyal, Sunder, Hiralal, B. Kapoor, Kamal Misra and others. G. K. Mehta is responsible for the photography, Charu Roy for the art direction and S. Banerji for the sound recording, lyrics for the picture were composed by Ramchandra "Ansu" and the music direction comes from Chinmoy Lahiri. The picture is expected to be ready for release very soon. Their next production is entitled "British Samrajya-ke-Antim Din".

ARVIND AND ANAND (Bombay)

Their maiden picture "Khidki", written, produced and directed by Santoshi is having a big run at the local Kamal and a couple of other theatres in the city and greater Bombay.

AKASH CHITRA (Bombay)

"Angarie" is the title of their next picture for which producer director K. B. Lal has already chosen a good cast and along with it he is also making preparations for the shooting of



Recruit P. Kameshwar Rao, B. C. c/o Paramount Medical and Gen Stores, Vizagapatam, is 22, 5' knows Hindi and sings. He has taken part in school dramatics.

you will be *Proud*

You will be proud to own this radio — as we are of making it—for the acoustic qualities and tonal beauty are incomparable whilst the incorporation of "His Master's Voice" Magnified Bandsread gives ease of shortwave tuning which has to be tried to be believed. Truly a most handsome addition to the home and of which you will be proud.

Magnified Bandsread on 5 short wave-bands
—Special tropic proof finish—Horizontal top light twin tuning scale with station names on all wave-bands—Thaumoscopic visual tuning indicator—Fly-wheel tuning—Super sensitive elliptical speaker—High undistorted output—Provision for extra loudspeaker and pick-up—Luxurious walnut cabinet.

Model 5101 : Seven valve superhet table model for A. C. mains—
Model 5201 : Seven valve superhet table model for A. C. and D. C. mains—

"HIS MASTER'S VOICE" RADIO

THE GRAMOPHONE CO. LTD. DUMDUM BOMBAY MADRAS DELHI

their third picture. "Desh Drohi"

KULDIP PICTURES LTD. (Bombay)

Their maiden production "Chhriya" is now ready for release work is rapidly progressing on further pictures—"Naach", directed by Ravin Dave with Suraiya, W. and Manorama in the lead and chhi" (in Punjabi) produced by L. Bhakhri with Wasti, Manorama, fia, Majnu and Cuckoo in prominent roles.

LIBERTY ART PRODUCTIONS (Bombay)

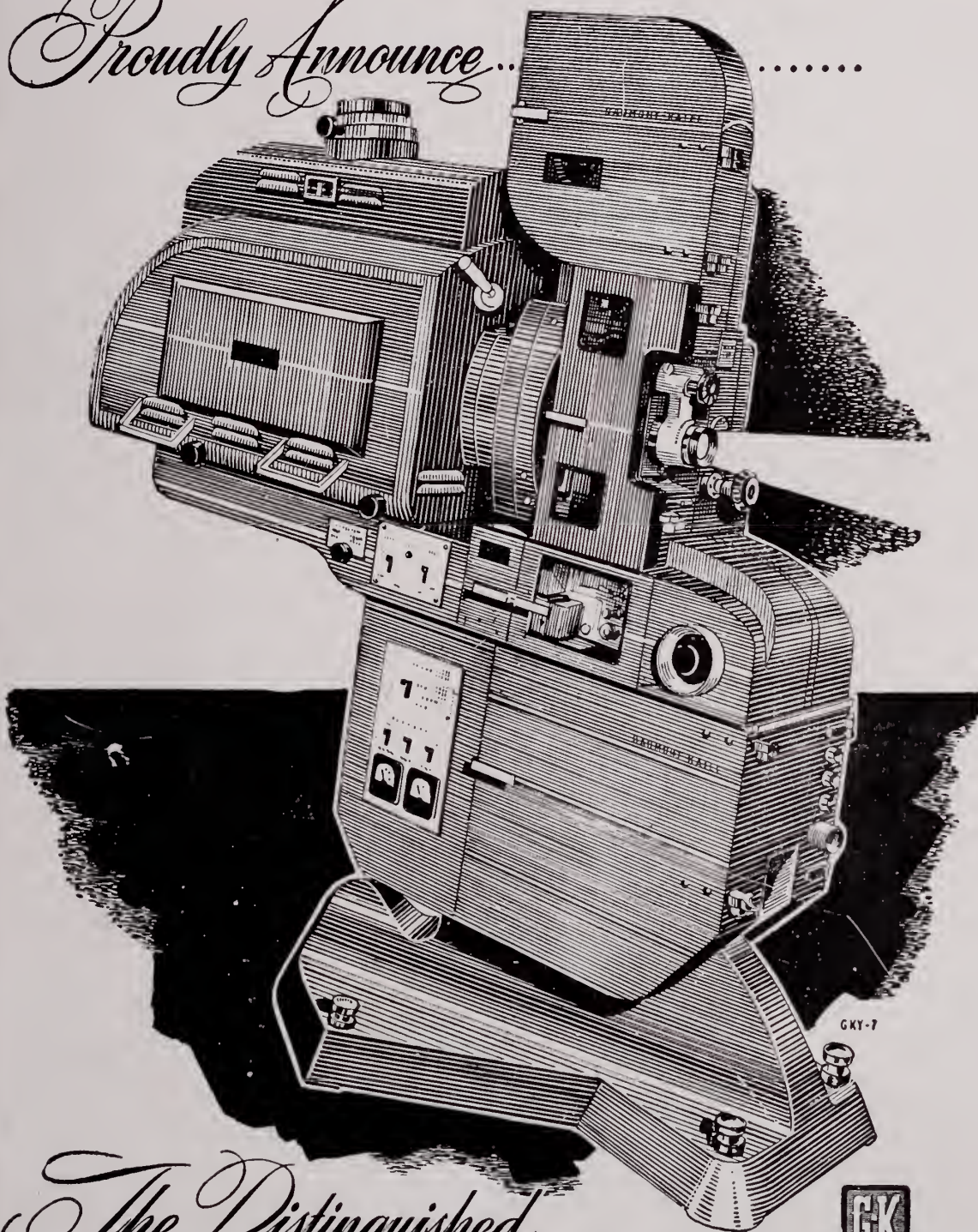
Their maiden picture, "Lekh" produced by Mehta and Raghupatral directed by G. Rakesh stars Sura Sitara and Motilal in the lead roles. Its story is written by Qa. Jalalabadi who also composed lyrics and the music comes from Krishandayal, B.Sc.

NALINI FILMS (Bombay)

"Gunjan", their forthcoming story starring Nalini Jaywant, with Tr. Kapur, Balraj Sahni, David, Pa and others is awaiting release through the Super Art Service. Amritlal Nagar wrote the story "Gunjan" and Ashok Ghose directed the music.

GAUMONT-KALEE LTD.

Proudly Announce...



GKY-7

The Distinguished

GK-21



See it in our Showrooms—or write for illustrated brochure

GAUMONT-KALEE LIMITED

FORBES BUILDING, HOME STREET, BOMBAY
KHALEEL MANSIONS, 35, MOUNT ROAD, MADRAS
SOCIETY CINEMA, 2 CORPORATION PLACE, CALCUTTA
Sub Distributor for } CENTRAL SOUND EQUIPMENT COMPANY,
Hyderabad State: } BIBLE HOUSE, KINGSWAY SECUNDERABAD D.N.



K.ASIF'S

HULCHUL

Directed by

S.K.OJHA

Music

SAJJAD

Studio S.M. Pandit